1- NOV 1921

# The Journal of The Kumbakonam College Literary Society.

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## Simhavalokana—A Retrospect.

An old gentleman of my acquaintance, much given to introspection, used to dwell upon the need of surveying one's life every five years and of recording the change in one's main beliefs and outlook. A quinquennium may not always coincide with definitely marked stages or changes in any of life's manifold developments in the case of an individual; but I believe it will be readily granted that it is a decent and adequate measure when we are to judge of the progress and utility of an institution. Our Journal is now rounding off its sixth year, and it is high time to take a retrospective "Lion-glance" (*Simhavalokana*) at its work during this period which in addition to the record intangible in the spiritual stimulation and satisfaction administered to generations young and old of the alumni of the institution respectively, has materialized itself into half-a-dozen well-sized, well-printed, and, we may even say, well-illustrated volumes.

In addition to the recording the work of the various associations, sangams, and clubs contributing to the spiritual and physical progress of the undergraduates, this

Journal has never failed to take note, with suitable comments, of important events in the educational world such as the transfers of valued principals and professors, the appointment of Directors and University Professors, the local advent of great men like Sir Rabindranath Tagore, V. P. Madhava Rao, and V. S. Srinivasa Sastri, and the recognition by England's scholars, of our great mathematician, Mr Ramanujam, his subsequent career and lamentable demise. It has constantly striven to be '*a link between the old and the new*' as the recollections of Messrs T. Sankara Rao and B. Hanumantha Rao, and able contributions from old boys like Mr. K. S. Ramaswami Sastri testify—though, it must be confessed that such contributions are rarer in the later volumes.

The majority of the articles have come from the students, and display in general a commendable taste, genuine humour, and ability. I refer to the prose rhapsody on the dawn by the river-side (in the March issue of 1921), the interesting and characteristically South Indian observations of Mr. Fullhaired, the pretty evolution of Anna Sastry's charactor progressing from orthodoxy to marriage with a rich widow through the good offices of a motor-car, the naive description of the morning with its "*Poor cock, The country people's clock*" and the "*Now moon cometh, so morn ceaseth,*" and the critical attempts to prove that Thackeray is no cynic, that Antonio, the Merchant of Venice, was not really magnanimous, and that Portia in the same-drama is a cunning and unprincipled lady.

I congratulate the Journal on the successful completion of the fine novel of Malabar manners "*The Pearl of the Orient*" with its keen portraiture of the passing generation of Malabar aristocrats, arrogant, superstitious, and foolish, wavering between the dictates of pleasure and the kind instincts of human nature, and the present generation of educated and unprincipled slaves of Western fashions whose 'superiority' is exhibited in a spirit of mockery, irreverence,

and quite a modern tone of levity. There is a beautifu-combination of the romance of emotion with high simplil city and orthodoxy and we may even say "classicism" of conduct in the lovely females Sarojini and Liela. The contrast between these two women is something like that between Flora Mac Ivor and Rose Bradwardine in Waverley. The villainous blundering young voluptuary Kumaran has his prototype in the royal brother-in-law, the Sakara of Mrichhakatika (the Toy-cart). In spite of the occasional infelicities of diction and echoes of English literature, the novel possesses originality and variety.

Shorter stories or essays with brisk good-humoured social criticism would be even more welcome. They would be well within the power of undergraduates and would stimulate them to real *healthy* observation and reflection. I am delighted to find that students are taking to genuine research work as in the article on the Antiquities of Mamallapuram, instead of merely going the round of examination-topics in their contributions to the Journal; and indulging in unhealthy and ill-humoured internecine criticism. I find that the Journal has frequently appealed to the students not to poison the generous intellectual atmosphere of academic life with the erection of petty cliques and parties. Indeed, it has always risen to the need of the hour and warmly reiterated its timely appeals to the students of the College to join the Indian Defence Force, to shake off their distrust in themselves, and to '*use their brains*' to the full in their various academic endeavours. It has advocated high intellectual and aesthetic ideals, pointing out that they were to be realised more in the side-currents of collegiate education than in the lecture-hall and the book hoard, though at the same time it was quite alive to the stress of the courses and the curse of poverty under which many of the students labour—which might seem to render the manifold extra-examinational activities of the College a veritable whorl of distraction.

The frequent attempts on the part of the Journal to voice in a dignified manner the cause of social and educational reform in general, and of the Sanitary reform of "*This City of Temples and of Gods*" in particular, show that it has been fully alive to the high hopes of its founder and first editor, Mr. Statham. It has sought to remove friction and misunderstanding between the teacher and the taught by ably drawing attention to the disadvantages under which both alike are working, to the oppressive load of the existing curricula and the nightmare of examinations whose vague standards and sheer weight have edged out from current educational practice the main aim of education not merely to stuff the young undergratuate's mind but to train its moral and intellectual power as a preparation for the battle of life. I refer to the able criticism in four successive issues of the Calcutta University Commission's Report, to the defence of "The Much Maligned Teacher," and to the frequent exhortations to the students to reap the full benefit of the many extra-examinational activities, physical and other, that this institution has been gradually enabled to provide for its members through the strenuous endeavours of the Principals Stone, Statham, and Rajagopala Iyer.

Rising above mere local needs and aspira-tions, this Journal has frequently and with no inconsiderate patriotism urged the need of centering South Indian Education at Kumbakonam by the establishment of a Separate University, and is full of happy optimism, uphill-task though it might seem, about the Sanitary reform of the city to enable it to provide for the needs of even a Residential University.

On the whole the variety of topics and their abundance, especially in the scientific and historical directions, and the ability and command of temper shown by the contributors make this Journal the equal of any of its Indian contemporaries. I intend to make no invidious selection

but wish to draw attention to the articles on "The Astronomy of the Vedas", the criticism on a book on Sankara, the articles on the Currency-Committee's Report with their emphatic pronouncement of "No more parleying with Silver", the boating songs, the Riddle-me-Ree, and the fine original poem on "Guinevere at Almesbury".

The work connected with the publication of a Journal is manifold and heavy; and it is a wonder to me who have come from the sister institution at Rajahmundry which has not evolved such a convenient medium of intellectual sympathy between the present and past generations of students, between the teacher and the taught, and between the college and the public—indeed this seems to be the only Government institution which has put forth such a medium——, it is a wonder to me how the students of the college have been able to manage it all. Though the sympathy and help of the Principal and the staff go a great way, yet the enthusiasm, self-denial, and perseverance of the Students alone could have turned out this work. And the records tell me that their Literary Association laboured to win the practical support of the public to this journal in various ways. The Journal is priced exceeding cheap considering the conditions obtaining now in the world's market. The Sub-Editors must have borne the lion's share of the burden. Let them have the lion's share of the public's gratitude and thanks. It would be really gratifying to the said Sub-Editors—the six generations of them—, and all their friends in and outof the college, if the thanks could make themselves "*Current coin,*" and if the reward could take the shape of more extensive patronage and interest. The work done is much, varied, and intertesting; the energy and resolution of the students seem to be unflagging; and the support of the College authorities constant and alert. It has been proposed in one of the editorials that the Journal should be made a Quarterly. In that case the *Working Staff* will have to be increased and strengthened.

Before closing this brief survey of the past work of the Journal I would like to make a few suggestions. Contributions in Tamil and Sanskrit are a welcome feature of this Journal but in all these six volumes I find but one article on Tamil literature, and that is on '*Kambar*' (July 1918.) It is in Tamil and South India may enjoy it, together with the 'Ramayana' of that great 'Prince of poets' in the same language. I wish, however, thot more attention were paid to the exposition of Tamil literature in the future issues, and made accessible to the non-Tamil public. Comparison and contrast with our neighbours are indispensable if we are to perfect ourselves. I wish that Occidental culture might be utilised in expounding vernacular literature, and in making our literary patriotism anything but a haphazard, and sentimental mist of words. Besides, the value of research is not confined to the scientific and historical field and research is not a mere dryasdust non-aesthetic business. I believe that much has to be done by our cultured towards the interpretation of our vernacular literatures. The elite of the land, the pick of the country's sons, should be the last to ignore their mother-tongue and its literary treasures, or to be merely satisfied with a mere fitful vapouring of their love for them.

The retrospect is over and it is only the pleasant prospect of the impending gubernatorial visit that prolongs the editorial foreword. The city and its institutions are in a hurry to put on their best appearance against the occasion This Journal which launched itself under the blessing of His Excellency Lord Pentland takes this occasion to express its welcome to Their Excellencies Lord and Lady Willingdon, and to record its hope that Their Excellencies will associate their names permanently with this 'Cambridge of Southern India' by raising its status and extending its scope,—by converting this College into a Residential University, the centre of South Indian Educational life.

THE COLLEGE,
21—10—21.

D. A. NARASIMHAM M. A., L. T.
*Lecturer in English.*

# ONE WORD MORE.

This is the last issue of the Journal under our tenure of office and on behalf of the council I take this opportunity of tendering our heart-felt thanks to all those who co-operated with us during the year in the successful conduct of the Journal. Sub-Editorial work may seem quite easy and simple for a superficial observer. But when he takes into consideration, the enormous difficulties the Sub-Editors have to contend with—in collecting articles and seeing them thro' the Press—the great sacrifice of their time and energy to the detriment of their studies, the work won't appear to be so simple and light. In spite of all these difficulties we have done our very best to maintain and improve the high traditions of the Journal with what success our readers may judge.

Our thanks are due to the Principal for his unfailing sympathy and kindness and to the members of the staff for their active help and willing co-operation

Under such circumstances the attempts made in some quarters to get the Journal abolished altogether as too costly is highly deplorable. Our Journal is unique in this feature :—unlike other college magazines it is a Journal of the students, by the students, for the students. What a pride and what an everlasting glory for us to have such a magazine! If ever in future the idea of abolishing should fructify, the students would only be undoing what our Founder-Editor Mr. Statham did for the Journal in the past and what his successor Mr. Rajagopalier is still doing for it. The Journal is now but six years old and we pray that it may run thro' many and many more issues and be an everlasting monument of South Indian Student life, voicing forth thro' successive generations its inmost feelings and sentiments and its collegiate life in all its spheres.

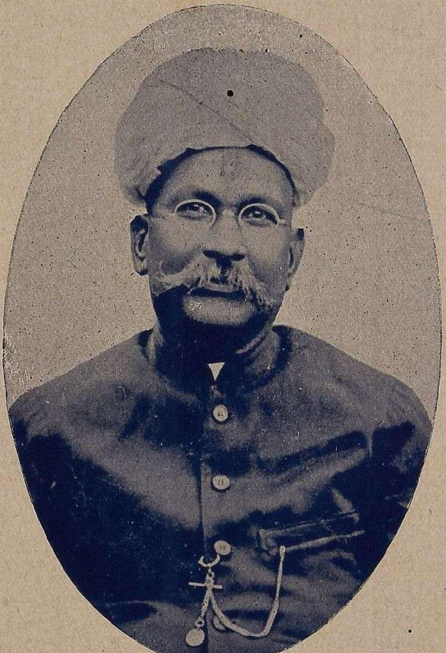
LONG LIVE THE JOURNAL.

K KRISHNASWAMI.

## Mr. L. A. GANAPATHY AIYAR.

Since the 24th of July last, a void has been created in the college when one of the most popular lecturers retired from service. Short in stature, with a peculiar gait, with a round and smiling face, with awe-inspiring moustaches on his lips and with sparkling eyes, Mr. Ganapathy Aiyar was a sweet and loveable personality. The eyes were suggestive of his beaming intelligence and outspokenness; the smiling face, of jovial temperament; and the fearful moustaches, of fearless independance.

He was born of a very ancient family in a not very obscure village in the Trichinopoly District. He was educated from his boyhood in the S. P. G. College Trichinopoly, one of the most popular institutions in Southern India, at that time. After passing the F. A., examination from there, he joined the B. A., Class in the Presidency College, Madras. The wide fame of Dr. Duncan very likely induced him to become his pupil. Even as a schoolboy, Mr. Ganapathi Aiyer applied himself very seriously to his studies and this industry, coupled with his intelligence carried him through a very distinguished school and college carrer. The distinction he won all through attracted the notice of every one of his Professors, and it was therefore no wonder that he was appointed a lecturer in the S. P. G. College even before his results in the B. A., Degree Examination were announced. It must certainly have been a trying situation for a young man who had hardly passed his teens, especially when many of his class-mates had the misfortune to be his pupils. Need it be said that Mr. Ganapathi Aiyar shouldered his responsibility bravely, faithfully and with great credit to himself and his Professors? It is possible that his class lectures were more widely appreciated than even those of some of his Professors. A year or two later Dr. Duncan, who by this time had become the Director of Public



L. A. GANAPATI AYYAR.

Instruction, offered him a post in the Mangalore College. Though Mr. Ganapathy Aiyar's stay in Mangalore was brief his name is still remembered there. After some transfers here and there, which are inevitable in official life, he was appointed as an Assistant Lecturer in the Rajahmundry College. For nearly 15 years he remained there and during that period he won the esteem and regard not only of his students but also of the outside public.

It was in the year 1911 that Mr. Ganapathy Aiyer was transferred to Kumbakonam One striking feature of his carrer as lecturer was the immense popularity he enjoyed with his student.s The cause of such an enviable position is not far to seek. He had a wonderful knack of of presenting abstruse and uninteresting philosophical theories and problems to the students in a very homely and impressive manner. Class lectures in general and those in Philosophy in particular are usually dry and monotonous. But Mr. Ganapathy Aiyer's mastery and assimilation of the subject was such that he was always able to give expression to the subtlest of philosophic thought in clear and unambiguous language. His intense sense of duty would not permit an incomplete or obscure treatment of the subject. He was too conscientious to withhold the least useful idea from his students. His sparkling wit and lively humour entertained the class and drove away even the least bit of monotony that might have crept in during the course of the lecture. It was perhaps owing to this reason that students could hear him with wrapt attention for hours together. It is also likely that the earnestness and seriousness which he evinced in his work contributed in no small measure to to the success of his work.

Outside the class-room, also, Mr. Ganapathy Aiyer endeared himself to his students. He was always sympathetic towards his students. He never had a harsh word to say against any one and during his later years, he was bestowing a parental love on the students. In spite of all this,

it was impossible that any one could take liberties with him. On the other hand a reverent attitude was uniformly maintained. This of course does not mean that he was keeping his students at a distance. Every one must be familiar with the fond queries he used to put to his students while meeting them. Need any further reason be sought for hispo pularity in the student world ?

His relatious with his colleagues were wholly cordial and his sociable temperament could not let them be otherwise. The most junior of his colleagues found in him not an autocrat selfconscious of his status and seniority but only an elder brother. While his jokes would always excite laughter, they would never inflict a wound. In his conversation, there was always a ring of sincerity about his words. At the Tennis Court as in the class-room, he he would take to his game very sincerely and seriously. The most admirable feature about him was perhaps the fearless independence he displayed in all his activities, official and unofficial. His was not a temperament that would permit the least disparity between conviction and action. What is ordinarily called 'tact' which is but another name used to cover up such disparities, was a thing more or less unknown to him. To say a thing or do it for the sake of pleasing another, be he his superior or equal, it was not in his nature. In fact, his candour had landed him in occasional breezes in official and private life. All that was most certainly due to the deep sense of self-respect he possessed.

Thus, in Mr. Ganapathy Aiyer we had an able lecturer, an amiable man, an intensely courageous personality, a sympathetic gentleman and above all a man of sterling character. So much so, "Nature itself might stand up and say, here is a *man*". May he live long to enjoy his well earned rest after a period of more than 30 years of active and useful work.

# COLLEGE NOTES.

1. We are extremely glad, that since writing in our last issue Mr. V. S. Sastri has been made a Privy Councillor—one of the highest distinctions of Imperial significance. We beg to offer our hearty congratulations to the Right Hon. Mr. Sastri for this as also for his selection to the League of Nations and the Disarmament Conference at Washington. All honour and glory to the College for such a brilliant alumnus. We hope to publish a brief sketch of his life and career from the pen of Prof. A. Aravamuthan, M.A., along with a portrait of the Right Hon. in the next issue of the Journal.

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2. We offer our hearty congratulations to our beloved Principal on his nomination as a Fellow of the Madras University which, in our opinion, is long over due.

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3. A series of extraordinary lectures from eminent publicists and literateurs has been arranged under the auspices of the Literary Society and we are given to understand that many of those invited have consented. The Secretary has to be congratulated upon the introduction of this innovation.

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4. The Principal's 'Address to Freshmen,' inaugurated by Mr. R.M. Statham so early as 1917, was revived this year by M. R. Ry. Rao Sahib P. Rajagopala Iyer Avl. In his interesting and inspiring address to a crowded audience of all College students he dealt with modern problems and concluded by advising the students as regards their conduct, study and future.

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5. R. Littlehailes Esq., M.A., Director of Public Instruction paid a visit to the College in August last and had a crowded programme. At 4 p m., he launched two new boats in the Cauvery, christening them 'Stella' 'Mercia'

after which he presided over the Inaugural address of the Mathe matical and Physical Science Association. He also visited our office and was pleased to enter his autograph signature in our visitors' book.

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6. M.R.Ry. S. Srinivasa Iyengar Avl., C.I.E., delivered a very inspiring and eloquent lecture on 'Vocational Edu-cation' under the auspices of the Hostel Association. The Principal presided on the occasion.

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7. The debate on Dr. Gour's bill under the auspices of the Literary Society took place in September with a crowd-ed and very enthusiastic audience. After a hot dicussion which lasted for more than three hours, the bill was defeated by a majority.

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8. As usual it has been resolved to enact three dramas this year. 'Antony and Cleopatra' in English, 'Usha Pari-nayam in Tamil and 'Malavikagnimitran' in Sanskrit.

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9. We are glad to note that book-keeping classes are going on regularly under the auspices of the Stationery Society.—an experiment in technical education as part of our extra collegiate activities.

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10. This year the inaugural addresses of the various sections of the College Union were delivered by members of the staff.

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| Literary Society ... | M.R.Ry. | D. A. Narasimham M.A. |
| His Society ... | ,, | R. Ramier M.A. |
| M. & P. A. Society ... | ,, | K C.Viraraghavaiyer M.A. |
| Sanskrit Samajam ... | ,, | K.S. Patrachariar M.A. |
| Hostel Association ... | ,, | P. Narasimham M. A., |

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11 The Third Annual Regatta was held on 19th Sep-tember with great enthusiasm. The following were the winners in the various events in the Finals.

Swimming Race ... I Prize—C. A. Gopalan.

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| | II ,, | S Dandapani. N. M. Ramasami. Ramamoorthi. |
| Single Canoe | ... (Senior) | G. V. Venkataraman. |
| | (Junior) | S Dandapani |
| Pair Oars | ... | V. Muthia & S. Mahadavan. |
| Fours Winners | ... | S. G. Ramachandran. Rathnasabapathi. M. Sivaraman R. Venkataraman. |
| Float Race | ... | S Mahadevan (*Captain*). |

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12. Our College Foot-ball Sixes Team entered the Sewel's Tournament at Trichy. The opponents being strong and the ground being quite new to our players, our team sustained a defeat by one goal.

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13. A 'Doubles' Badminton Tournament was conducted in the Hostel in September. There were many entries. The winners and runners up were awarded medals.

*Winners*—D. Balaraman and R. V. Krishnamachari.

*Runners up*—Rajagopalan and Muthuchidambaram.

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14. Mr. T. N. RamanathaI yer, Tutor in English, has been transferred from the College and we welcome back, in his place Mr. S. Narasimha Iyengar. We offer our thanks to Mr. T. N. Ramanatha for the great interest he took in our Journal.

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15. *Obituary* :—We regret the loss from our midst of Mr. K. Ramasami, II class, an enthusiastic scout and a prominent member of the Canoe and Foot-ball clubs.

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It has been resolved to name the prizes and medals proposed to be given by the College Union, after distinguished old boys, members of the staff and other munificent gentlemen. The following is a provisional scheme—subject to the approval of some of the gentlemen concerned.

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|---|---|---|
| English Elocution Medal | *Senior* | Rt. Hon. V. S Sastri |
| | *Junior* | Rao Sahib P. Rajagopalier. |
| ,, Essay Prize | *Senior* | R. M. Statham Esq. |
| | *Junior* | A. Arulanandam Esq. |

Philosophy Prize ...Prof. L. A. Ganapati Ayyar.

History Prize ...Prof. K Ramanuja Chariar.

Sanskrit Prize ...Mahamahobadyaya Peruguvalandan Renga Chariar.

Tamil Elocution ...H. H. the present Tambiran of Thiruvaduthurai.

,, Essay ...Mahamahobadyaya V. Swaminatha Ayyar.

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17. Mr. S. Sambasivan IV class has been selected an Apprentice Engineer under the Tata Iron and Steel Manufacturing Company, Jamshedpur. While we are gratified to note that he is the only candidate selected from this Presidency we regret the departure from our midst of an all round sportsman.

K. K.

## CO-OPERATIVE NOTES.

### (Jimmy—Co-operator by J. C. Durrent)

*(From the Co-operative News 30—7—1921.)*

Jimmy was only a labourer, working in one of the many shops in a big railway works. To quote his own expression, he never had much "Schoolin" but Jimmy could never-the-less, hold his own very capably in an argument, and was well able to give an intelligent reason for the co-operative faith that was in him. And Jimmy was a real co-operator; a co-operator on principle, and no more, "clutcher of dividends." He was a red-hot labour man, and contended that every labourite should be a co-operator. Of course, he reversed the idea, and persistently urged that every co-operator should support the labour programme and policy — but that by the way.

Whatever Jimmy required—from his matches to his best Sunday go-to-meeting suit, from his bread to his boots and from his meat to his medicine—he purchased at his society's stores. If they hadn't what he wanted in stock, Jimmy could go without; but he would raise up such a dust about it that the management had, in self-defence, to procure it in the shortest possible time. Moreover, Jimmy always insisted that all his goods should be of the C W. S. brand—nothing else was good enough and nothing else would satisfy him. You see, Jimmy had a righteous hatred of the whole capitalist system, and was won't to declare that he wouldn't support the system "by the fraction of a ha'penny;" and unlike many co-operators, Jimmy was splendidly consistent.

Jimmy was, like most of his class, an inveterate smoker,—his only extravagance. One day one of his mates invited him to have a cigarette, producing a packet of well-known brand Jimmy quickly drew back the hand he was stretching out for the proffered fag. "I thought you was a co-operator!" he exclaimed.

"So I am," replied his mate. "What about it?"

"What about it!" repeated Jimmy, "What about it! Why, everything about it. Don't you know that there *is* such things as C. W. S cigarettes?"

His companion laughed good humouredly. "Well yes" he replied, "I believe there are, now you come to speak about it."

"An' am't you never tried 'em?" querried Jimmy.

"No. I always make—, and I don't like change. I've sort of got used to them."

"Yes, I know," said Jimmy, a little wrathfully; "that's the same old story an' the same old spirit what 'am kept us workin' folks all this years. 'Don't like change,' an' sort er got used to it' Yes, that is right.

We 've got used to givin' our labour for other people's profit; we 've got used to spendin' our money in a pub So's the landlord can drive 'is missis an' kids about in a motor, while own can't get necessaries strewth! It makes me ill. 'Ere."—Jimmy suddenly broke off—" 'Ere, 'arf a mo, try one of these 'ere fags, Bill," producing a lgrge packet of C. W. S. Navy Cut cigarettes. "There aim't no bally capitalist taint about these, " he continued, "an' that makes em' smoke all the sweeter; don't leave no nasty taste in the mouth° see!"

Bill lit up, and puffed away awhile in silence, Jimmy looking on with ill-concealed impatience. "Well," he said at last, unconsciously repeating Bills' query of a few minutes earlier, " what about it?"

"Champion Jimmy," said Bill, captulating absolutely and gracefully. Why, they are just a good as—, just "

"Course they are," and Jimmy naively added, " Price is all right, too-tenpence ha'penny, old son, 'stead of a hole, three ha'pence saved on every packet of twenty, and yer 'divvy' chucked in. But," proceeded the enthusiast, "*that* aint the thing; it is the principle as counts. I'd sooner smoke fags of our own production, and baccy of our own brand, than spend my money in 'elpin' their big firms to pay them big dividends what you sees in the paper sometimes. If you 're a co-operator, *be* a co-operator, and not a bally milk an' water 'anger-on. 'Spend yer cash at yer own stores on yer own goods' is my motter an' it pays you the time; but that's what I calls ah incidental. See?"

"Yes," said Bill thoughtfully, "I see. I never thought of it in that way before, but, Jimmy, you're right, matey—by gosh, you're right!"

"Course I am," said Jimmy, with a knowing wink, as the hooter summoned them to an afternoon's sweltering toil in a sweltering shop in this sweltering summer.

# KALIDASA AND SHAKESPEARE:

## A PARALLEL

BY


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Note: *The translations from Kalidasa are all my own, whether in prose or in verse. My verse translations do not claim to be anything more than attempts to bring out the sense of the original as simply and tersely as possible. I have been led to place Kalidasa's name first in the title because of his chronological priority, and also because of my main aim in this essay to awaken grater interest in the English educated public towards Sanskrit literature than at present obtains. D. A. N.*

OM:

A PARALLEL BETWEEN

# KALIDASA AND SHAKESPEARE.

I

1. The union of the East and the West has borne multifarious fruits of which not the least is the recognition of of the literary greatness of India that is gone. No educated eye '*from the East to Western Ind*' glances over even the translated pages of Sakuntala or Meghasamdesa without a yearning glow of gratitude. The same is the case with the works of Shakespeare. These two poets have been instinctively by all scholars thought of together: Both were poets; both were dramatists; both had been unanimously assigned the first place in the literary world by their respective nations. I hope that it may be neither without use nor without pleasure if it can be shown, as I propose to do in the present article, that the life and work of these two poets bear a more detailed comparison. I humbly beg to differ from those who hold that "East is East and West is West". They are not so distinct and alien as to forbid comparison, and to prevent one from having the pleasure of getting at the fundamental humanity of their aims, failures, and successes in the various departments of life, and particularly of literature.

2. With Shakespeare the English drama reached its zenith; so did Sanskrit drama with Kalidasa. The works of Bhasa, a predecessor of Kalidasa, have been unearthed in Travancore; and in pleasant wit and fertility of invention they bear much resemblance to the dramas of the predecessors of Shakespeare, especially Lyly and Greene. Sudraka, Kalidasa, and Bhavabhuti represent the golden age of the Sanskrit drama as do Shakespeare, Ben Jonson, and Webster that of the English drama—though the former extended over a few centuries, and the latter over a generation at the most. After them the course of the drama

both in England and India was one of decay characterised by stale monotony of plot and strained diction, though a few master-pieces occasionally relieve the surveying eye.

3. Again, it is interesting to note that the first drama of Kalidasa *viz.*, Malavikagnimitra, is imitative of Bhasa's "Svapnavasavadatta" though far excelling it in imagination and finish, just as Shakespeare busied himself first with the mending and patching of the productions of others in his '*Titus Andronicus*' and '*Henry VI*'.

4. The personal history of these great men is lost to us, but the materials that research has been able to gather in the case of Shakespeare with the help of tradition, and those that yet only tradition has been able to furnish in the case of Kalidasa, enable us to picture them to our minds amidst their environment. And so long as the picture so formed does not contradict the impression left on our minds by a reading of the works of the authors, we have no right to dismiss tradition with a "Psha!" There is much that is similar in the traditional versions of the lives of these poets. Both of the poets had an obscure origin, born far away from the centres of civilised life, and in humble condition. Shakespeare was the son of an hnmble wool-merchant at Stratford; and Kalidasa was a foundling (the parents seem to have been a divine damsel and a sage!) adopted by a petty trader who had no issue, and had by chance lighted upon this deserted babe crying in a bower. A wandering company of actors allured Shakespeare to London, little dreaming that the sun of his genius would soon put to shame their farthing candles. Similarly, a malicious company of men led by a discontented royal preceptor is said to have picked up Kalidasa, and led him to court, and was the means of matching him to a princess. The princess, however, instructed him in the worship of Kaali whence he drew his inspiration, name, and fame. Sometime later, the poet was invited by king Bhoja of Dhara to his Court, and till death parted them they were

in mutual love and admiration attached to each other. Something of the same kind happened to Shakespeare with the patron and friend whose graces he fondly celebrates in the first eighty or ninety of his sonnets, though the attachment ended unhappily Henceforward we hear little of the wedded wives of these poets, who for reasons best known to them and their mates seem to have become objects of silent respect but little love In the case of Shakespeare the attitude was one of discontent * as may be inferred from his frequent exposition of shrews, from his fond and frequent harping on the bliss of love at first sight (Anne Hathaway seems to have been forced upon him who was thus compelled to abandon his betrothed), and from his warning to men in '*The Twelfth Night*' to take women younger than themselves so that "they may sway level in their husbands' hearts." In the case of the Indian poet, his heroes Agnimitra Pururavas, and Dushyanta who are all courteous and conciliatory to their first queens but who reserve their romantic attachment to a second choice—seem to be but copies of himself. In all these cases, the ideal turns out to be "*First love for the woman and second-love for the man*"—odd as it looks when thus viewed. In the case of Shakespeare, it is the Cleopatra-like Mary Fitton* that with her wit ensnared him body and soul. Tradition reports that the courtesan Vilasavati in the city of Dhaara won Kalidasa's heart through her wit, but the poet has not made wit the characteristic feature of his beloved heroines Malavika, Urvasi, or Sakuntala as it is of Rosalind, Portia and Beatrice–the pets of Shakespeare. Though on the whole mystery envelopes their lives, we may pick out yet another similarity Tradition records for us some of the results of poetic competition between Kalidasa, and his contemporaries and rivals at the court of Bhoja—which to my mind cannot wholly be unfounded, though the tradition concerning the nine gems at the court

*My authority for these conjectures is Mr. Frank Harris's "*The Man-Shakespeare*" and also "*The Women of Shakespeare.*"

of King Vikrama and their names may not be accurate. For the wit-combats of Shakespeare and Ben Jonson we have the testimony of contemporaries,—at which Shakespeare moved like a light English man-of-war and Ben Jonson like a heavy Spanish galleon.

5. Closer is the resemblance between them in the *dramatic field*:—Neither was a great inventor. Both drew the plotes of their dramas from history and legend. The classical Unities of Time and Place, as well as the Chorus were unknown to Kalidasa, and were little cared for by Shakespeare. The comic underplot of most of Shakespeare's dramas was not in demand at the court of Dhara where the audience was a highly cultured one, and the Unity of of Action (required by the Universal laws of Art) remains perfectly undisturbed. This is not the place to discuss the comparative merits of the English and the Indian dramatic art. Each is perfect in its own way and there is more resemblance between the Shakespearean drama and the Indian drama than between the Indian drama and the Greek or the Latin drama, in the romantic nature of the plots, in the free mixure of tragic and comic elements, and in the unlimited acope of the action with regard to the arrangements of time and place. The whole course of Sakuntala's love, separation, and sufferings occupies about six years till her son becomes a boy of five, and the scene is now laid in the penance-forest, now in the palace of the King, and again in mid air on the mount Hemakuta (the Golden-peaked) where she is reunited to her husband through the blessing of the divine sage Maricha. Malavika's love takes a few months for its triumph (though the scene is always in or about the royal palace), for she is imprisoned by the Queen, and the vigilance of her friends and of her lover (King as he was) was not able to compass her release earlier. In Vikramorvasiya, though the narrowest calculation would allow only a few days to the progress of the love, yet some years seem to have been spent by the lovers by way of

honeymoon, even till their son was fit to bear armour. Just as in Sakuntala, the scene is in three places, Viz., on the Hemakuta, in or about the palace of the King, and in the Kumara forest at the foot of the Himalayas.

6. I will content myself with just referring to the signs of perfection in the old Indian Dramatic Art. Viz., the easy management of a play within a play, the supremely apt and efficient variation of prose and verse, and of light and heavy metres for lyrical and descriptive purposes, the scrupulous care taken in the adjusment of dramatic properties (*e. g.* The stage direction :— *Let the characters enter with light dresses*", apparently to enable the audience to appreciate the perfection of form together with the perfection of the dance, in Malavikagnimitra,) the raising or lowering of the curtain, the brief and pointed stage-directions, and lastly such difficult presentations as the descent of Urvasi, and of the car of Puruvavas and Dushyanta from the regions of upper or middle air. That adequate machinery was employed for these we may easily understand from the fact that Kalidasa merely suggests, for poetic beauty, and avoids the presentation on the stage of Durvasa's vanishing after mitigating the curse on Sakuntala, of Sanumati's uptaking of the weeping Sakuntala with a sudden flash and an enveloping glow, and lastly of the return of Pururavas and Urvasi to their capital upon a new rain-cloud:—

Upon a new-born cloud, with lightning flagged,
And painted fresh with the rays of the Bow Divine,
Now made our car triumphal, fly we home.

* One point of excellence in the Indian Drama is that in the same act, as far as possible, the scene is not changed; and if at all it is changed, it is only from a palace to a bower or from a bower to a hermitage.

*Running Scenes* like that in "*Balacharitram*" where Vasudeva takes the baby Krishna to the hamlet of Nanda the shepherd, and returns to his prison in Mathura (*Muttra*) do not, in my opinion, mar the unity of the Act as they involve no violent and sudden change of locality.

Whereas Shakespeare too often finds himself compelled by the need of developing two or three plots side by side, or by the objective artist's desire to present the double aspect of an important situation (as when he shows the different ways in which Antony's marriage with Octavia is viewed at Rome and in Egypt) to change his scene from one city to another, even from one country to another in one and the same act. This is obviously a disadvantage, but Shakespeare has done his best to charm it away. Kalidasa, like Shakespeare, seems to have not only endowed the stage with the rich poetry of his mind but also to have improved its resources.

7. Only three dramas have we from the pen of Kalidasa whereas thirty-nine bear the name of Shakespeare. Did Kalidasa write more that have been lost? or was all his spare time swallowed by the historical epic Raghuvamsa? The latter theory seems to be likely for he left it unfinished. Besides, he had not, like Shakespeare, to work for his livelihood, thanks to his munificent patron Bhoja.(?) who did not even expect a dedication of any of the works to him in return–though dedication had come into vogue with Bhasa, the professional playwright, who never fails to speak at the end of his numerous plays of his patron as Raja Simha "The Lion among Kings." This fact is not easily reconcilable with the tradition that assigns Kalidasa to the Court of King Bhoja, King Vikrama, or of any one king for that matter. Against this must be set the fact that the works of Kalidasa breathe only the atmosphere of courts or of hermitages.

8. Shakespeare knew 'little Latin and less Greek,' it is said, but he knew enough of English to overbalance the defect, and much more of nature and the world than those who deigned to point out the deficiency. His works show him to be a man of wide and varied information. There is no department of nature or of life from plantlore, animal-lore, and bird-lore to the life of schools, courts, and camps,

and ships that is not laid under contribution by him. Kalidasa knew grammar, logic, astronomy, and the Vedas. He seems to have been an all round man but his favourite study seems to have been the world of nature and the world of stars. His muse was ubiquitous in its search after beautiful images and comparisons but mostly it loved to get light from the heavens. The moon resting on the autumn cloud, the moon in conjunction with the asterisms Rohini, Chitra, or Visakha is frequently on his lips.

II.

9. Turning to the subjects treated by Kalidasa in his dramas, his Sakuntala may be in some respects matched with the Winter's Tale of Shakespeare, the subject in both, being the rejection of a wife and subsequent reconciliation though Dushyanta is as far removed as possible from that incarnation of jealousy, Leontes. In nobility of character and high honour of motive he resembles Othello, but there is a wildness and a fever in many of Shakespeare's later heroes which is entirely alien to the heroes of Kalidasa-nay even to all the heroes of Sanskrit Dramatic Literature. Kalidasa's heroes are of the type of Shakespeare's Orlando, trusting and trusted; loving and loved. And their souls are touched into poetry at the sight of nature wild or tame, and at the sight of woman's beauty. They were all highly acomplished. In their public life they were distinguished above their contemporaries as warriors, judges, and rulers, and in their private life they were pure and tender. Polygamy, though rare, is no sin in India, and the fancies of these royal lovers are far from wantonness. Yet though they are all invariably kind and considerate to their first wives all the skill of the poet cannot shut out the tragedy in the passing of the first love. This is especially keen in "Vikramorvasiya" where the Queen Ausinari, after formally permitting her husband to enjoy his second love, retires never again to appear before our eyes. The scene is extremely touching in its curtness:—

*Queen* :—The Godly pair, the moon and Rohini
My witness be while I my Lord propitiate:
She whom my Lord affects, who pines for him—
To her my course shall aye be one of love.
*Vidushaka* :—An angler when the fish escapes the bait
(*Aside to the King*) So might his goodness boast, and merit claim.
(*Aloud.*) Madam, is his Majesty so dear to you?
*Queen*:—O Fool, to cheer my Lord's droopt health, I close
My tale of hppiness. Let this resolve thee
Whether my Lord to me is dear or no.
*King* :—Thou canst thy servant to another let
Or call him back to thee; but, fearful lady,
Disposed I am not as thy mind suspects.
*Queen* :—Be thou or be not. Here my vow is finished
In all due observance.—Come, girls, let's go.
*King* :—My dear, I am not pleased if thou dost go
Leaving me thus alone.
*Queen* :— My Lord, I ne'r broke vows.

10. As may be seen from the above, the heroes of the dramas have no scruple in denying their new love and trying to deceive their wives; but white lies and faint negatives, though a little bit uncanny, are often indispensable coin as "every wise man's son doth know." Though all the heroes belong to one sentimental type, yet the dramatist carefully distinguishes them. All can speak poetry and weave pretty fancies on all suitable occasions. But Agnimitra leaves on us the impression of an old intriguer. Pururavas is more poetic and lyrical than the others and more helpless in his movements after falling in love with the divine damsel. Dushyanta is the most magnanimous of the three. The dramatist takes care to let us have a glimpse into his considerate courtesy and sympathetic justice Love makes him tender even to the wild beasts that he came to hunt, and he desists. His own forlorn condition when he remembers his rejected wife and child

makes him urge his minister to find out if any of the many wives of the issueless merchant just reported dead was likely to bring forth an heir to the deceased whose coffers should otherwise go to the King of the realm, by law. Even in the rapture of love at the sight of Sakuntala he checks himself lest he should be aiming at the forbidden. Like Florizel of the Winter's Tale who assures us that "his desires run not before his honour," Dushyanta says "The desires of the descendants of Puru never stray towards the improper," and allows his love free play only after ascertaining that Sakuntala was the daughter of a Kshatriya Sage and not of a Brahman Sage. He seems to be the type most contemplated by Kalidasa, for the heroes of his historical epic Raghuvamsa viz., Dileepa, Raghu, Aja, Dasaratha, and Rama are all like him in their manliness, self-restraint, and magnanimity. In sorrow or in joy they exercise a certain amount of self-restraint. This is one of the reasons to think that Sakuntala was the last of his dramas, and that the historical epic was written after it. The best heroes of the epic are in the matters of love somewhat superior to Dushyanta. Their loves are monogamous and they are austere in their devotion. This statement does not apply to Dasaratha, the father of Rama, who steps down to the Dushyanta-type, fond of the hunt and of women. God Siva is beyond human criticism, but as he appears in Kumarasambhava he seems to be akin to Dushyanta. The poem might have preceded the dramas, at least Sakuntala. The Yaksha of Meghasamdesa (cloud-messenger) is nearer to Pururavas than to any of the other heroes. Both are essentially lyrical lovers.

11. I know of no amatory out-pouring resembling "The Cloud-Messenger" in Western literature,—a message of love, so full of beauty, trust and tenderness. The most lovely stanzas to me in "The Cloud-Messenger" are those where the exile tries to depict the condition of his beloved; pale and absent-minded, thinking of him and weeping, or,

counting the days of his exile by placing flowers on the floor, or trying to remember a song that she had herself made celebrating the glories of her husband's ancestors while the strings of the Veena had become wet with the tears that had trickled down in apite of her:—

Upon her lap with raiment all neglected
She lays the Veena, and desires to sing
The glories of her beloved husband's race.
The chords all wet with water from her eyes
She somehow tunes, but Oh!—forgets the lay—
The lay so sweet that she herself had made.

With the fourth line in the above the reader may compare the following passage:—

* * * a rain of tears
Hath done the wearied chords great hinderance (Wyatt.)

For the general sentiment in it *viz.*, the husband's fond faith in the devotion of the expectant spouse I have found a parallel in the song of Orpheus to cheer the crew of the Argo:

"And midst them all, perchance my love
Is waking and doth gently move
And stretch her soft arms out to me,
Forgetting thousand leagues of sea;
And now I see her bind her hair
And do upon her raiment fair,
And now before the altar stand,
With incense in her outstretched hand,
To supplicate the Gods for me;
Ah, one day landing from the sea,
Amid the maidens shall I hear
Her voice in praise and and see her near,
Holding the gold-wrapt laurel crown
" Midst of the shouting, wondering town!"
(Morris: *Life and Death of Jason* IX: 309—326.)

Is it a mere illusion of the Yaksha's vanity—this picture of his wife pining for him? The Yaksha anticipates

such a criticism,' and assures the Cloud that it is based upon his intimate knowledge of her noble heart,—not upon the poor graces of his own person. The message is to lighten her misery, not to parade his own.

12. The Princess Malavika who is lost and enslaved but who at last finds her way to the court of Agnimitra's Queen, has a course somewhat similar to that of Mariana (*in Pericles, Prince of Tyre*), and Viola (*in the Twelft Night*), but we must not press the parallel too far. Malavika is beautiful and accomplished. She is good and warm in her affection towards her friends In love she is merely girlish—soon elated, soon depressed. She is weaker than Viola and Mariana, and rather resembles the picture Viola draws of her fictitious sister :—

She never told her love—
But let concealment like a worm in the bud
Feed on her damask cheek. She pined in thought
And with a green and yellow melancholy,
She sat like Patience on a monument
Smiling at grief.

13. Urvasi is superhuman and by her sojourn as a courtesan in the divine court of Indra, we might expect to see in her a completely self-possessed brilliant beauty, either passionate, or artful. We look in vain for suh an Urvasi. As a celestial she has power to divine the thoughts of her lover, but she will not do so for fear they may prove unfavourable to her :—

*Vidushaka* :—Ah, here's a plan for thy union with the unattainable lady.

*King*:—(*Remains silent.*)

*Urvasi*:—(*above.*)

Who can that proud maid be to hold her head
Aloft, being wooed by him ?

*Chitralekha* :—(*above.*) Why dost thou show
Ignorance helpless like a mortal being ?

*Urvasi* :—Alas, I fear to know the truth too soon.

Her friend is right. Kalidasa makes her human. She has no desire to be above, her love being on earth. She is anxious to know if her dark saree, and the few ornaments become her. The reply of the maid is fine:

"To praise thy beauty and thy dress, speech
fails me;
I'm vexed I cannot be Pururavas."

By the way, Kalidasa seems often to prefer beauty when adorned simply, not gorgeously. Take the comparison, for example, of Malavika dressed neatly and decorated with a few ornaments to the fresh spring-night "with the mists just clearing, the moon rising, and a few stars sparkling in the sky". To return to Urvasi. Her conduct is full of delicacy. She does not like to appear to command her attendant friend:—

"'Tis Cupid thee commands. Come, lead me
quick
To where my lover lives."

Even as the bright witted Rosalind and Beatrice pass silently into the background after their marriage, *Urvasi* after being united to her lover becomes fully an Indian wife, simple, obedient and bashful. The following dialogue speaks volumes of her wifeliness and modesty. Urvasi places the talismanic ruby upon her forehead:

*King*:—Stay, beauteous lady, stay thus for a moment:
O'erspread by the gem's bright rays
Now shines thy glorious face
Like a lotus ruddied by the stripling sun.

*Urvasi*: —Flatterer, long time has lapsed since you did
leave
Your capital. Your subjects bear me grudge.
Come, let's return.

Urvasi reminds the king of his duties. She is a true mother of her subjects.

According to the order of God Indra her sojourn on earth will be over as soon as her husband should see the face of their son. So she hides the latter in a hermit-

age. When he is grown up, Fortune or Destiny makes use of the lad's skill in archery to recover the talismanic gem from the kite that mistook it for a piece of flesh and stole it He is brought to the king. At first Urvasi feels glad but presently when she remembers the order of Indra she begins to weep Her heart is here. She is loth to go. But the considerate and careful 'lord of the Immortals' gives her further lease, till the death of her mortal husband. The memory of Indra's first order had smitten her like an arrow. When she hears the kind message of her master soon after, she exclaims with a sigh of relief

> " Oh, it is like the arrow-point uprooted from the heart ".

There is much resemblance between the anger of Urvasi and that of Titania, the Queen of the fairies, in Midsummer Night's Dream. The whole of Act IV where the king roams the forest in search of his disappeared love, addressing trees, birds, bees, deer, elephants, and mountains, and imagining their replies or interpreting their silence, has the same magical charm as the fairy-scenes where Puck roams, Oberon plots, Titania gets angry, and lovers are entangled.

14. As beautiful as Malavika and Urvasi, but far more heroic and lofty is Sakuntala In her love, in the sweet surprise of it, in the longing look and return, and in the forward surrender of herself she may be compared to Miranda. Interrupted by the old lady who had come to sprinkle holy water on her pining limbs,

> She went from the leafy bower with a heavy heart.
> She had been coy before but now grows bold—
> Grows bold* with love like Romeo's Juliet
> She speaks as to the bower where lies concealed
> Her royal lover, and holds out like the eve
> Sweet hope of dawn's return and happy love.

I have been tempted by the sweetness of the scene to venture upon a report of it in verse.

* Cf. 'Love makes her bold." (Golding's "Ovid")

Let us attempt to imagine Sakuntala's loveliness. Creeper-like she looks by the side of her lover. So she had appeared to her friend Priyamvada even when she stood by the sweet-mango tree. Her appearance first suggests to her lover the thought of creepers:

> If so much beauty, rare in harems,
> Dwells in the hermit-brood
> Then sure, my friend, our garden creepers
> Are beat'n by those of the wood.

The next simile for Sakuntala that occurs to him is the rim of the petal of a blue night-lotus:

> "He who should endeavour to unite her to a hermit of the penance-forest would be striving to cut a Sami tree with the rim of the petal of a blue night-lotus"

The way in which surpassing beauty of form is suggested rather than described is remarkable in both Shakespeare and Kalidasa. Not that there are no attempts to get beauty described but that they fail like the attempt of Phoebe to analyse the charm of Ganymede's personality. Sakuntala's beauty is thus conveyed to us in the rapture of the smitten Dushyanta:—

1. A flower of rare perfume, an unnipt sprout,
   A flawless gem fresh honey of flavour strange,
   Nay, like th' unstinted meed of hoarded Merit
   Her faultless form doth shine. I know not whom
   Fortune hath destined to this joyous feast.
2. Belike th' Almighty Shaper drew this form
   On canvas first, and then put life in it;
   Or coined her in his mind stocked with bright forms!
   Putting His handiwork beside her shape,
   I rather think this gem of womanhood rose
   From quite another Maker's finer art.

So does Orsino flash forth the beauty of Olivia on two occasions:

> "Methought she parged the air of pestilence!"

"Here comes Olivia. Now Heaven walks on earth."

To him her beautiful form is "That miracle and queen of gems that Nature hath pranked her in." The transcendent charm of Miranda we are made to see through Ferdinand's exclamations:

"Most sure,
The Goddess on whom these airs attend".
"But you, O, you,
So perfect and peerless are created
Of every creature's best. (*The Tempest*).

The glorious beauty of Perdita is thus indicated in Florizel's words:

No shepherdess, but Flora
Peering in April's front.

This may be compared with the conceipt of Pururavas that Urvasi could not have sprung from the sage Narayana dulled with the constant study of the Vedas, but that her creator must have been "The Lord of Spring revelling amidst flowers". The radiant loveliness of Desdemona is suggested in Cassio's outburst of admiration:

"O behold
The riches of the ship is come ashore."

The unanalysable charm of Rosalind's personality is thus celebrated in Orlando's wild song of love stuck on the trees of the forest:

The quintessence of every sprite
Heaven would in little show
Therefore Heaven Nature charged
That one body should be filled
With all graces wide enlarged·
Helen's cheek but not her heart,
Cleopatra's majesty,
Atalanta's better part
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly Synod was devised.

This may recall to the mind the third line of the second of the two stanzas from Sakuntala translated above, where Sakuntala's creator is supposed to have "Stocked his mind with bright forms" for the purpose.

Every act and word, every movement of this heroine Sakuntala has filled the educated world with the sweetest dreams. I shall content myself with suggesting that she has, in addition to the fresh charm of Miranda, the buoyancy of temper and straightforwardness in love which both Miranda and Juliet exhibit. She has also the selfless devotion of Imogen and the dignity of Hermione. The ring was mentioned by Sakuntala as a token of recognition but she sought in vain for it. The old aunt Goutami conjectured that she might have lost it while bathing in the Sachee Teertha:

*King*: (*with a smile*) This illustrates the proverb concerning woman's ready wit.

*Sakuntala*: In this, however, Fate has shown her power; I will remind thee of another token.

Compare the patient and dignified resignation of this reply that in the words of Hermione when she is accused, and led off to prison,

> There's some ill planet reigns.
> I must be patient, till the heavens look
> With aspect more favourable.

When the boy asks Sakuntala who the stranger was that had followed him to her presence, and had called him "son," her reply in her uncertainty as to whether her husband would take them back or persist in his rejection, is characteristic in its suppressed emotion and dignity:

*Boy*: Mamma, who is this man?

*Sakuntala*: Darling, question thy fortunes.

The king falls at her feet. Noble is the compensation for the long misery she had borne through the injustice of her husband.

*King Dushyanta:* Remove, soft lady, from thy heart the pain
Of old rejection; I was then oppressed
By astrange and powerful dulness, in the mind.
Thus fools whose wits. are darkness–dulled behave
When good befalls them. Does not a blind man throw
Off from his head a wreath as 't were a snake?

15. It is not possible to dwell here at greater length on this pleasant and fruitful theme. I will content myself with suggesting to lovers of poetry the similarity between the lament of Rati over the dead God of love, and that of Venus over the dead body of Adonis though there is much difference in the subjects, thoughts, and the modes of expression. Here are three specimens of Rati's lament:

1. Thy body that's for lovers the standard of their fancies
So bright, is now so dark. Why crumbles not my heart
Why break not I? Women, 'tis truly said, are hard.

2. The fresh-sprung mango-blossom by cuckoo's voice heralded,—
Thy greenish-ruddy flower-bow,—say, who will wield it now?

3. From the moth I'll take a lesson, die, and refind thy bosom,
Ere the cunning courtesans of heaven can make thy heart forget me.

The first half of the first stanza may to some extent be paralleled by the following lament of Venus,

Alas, poor world, what treasure hast thou lost?
What face remains alive that's worth the viewing?
Whose tongue is music now? What canst thou boast
Of things long since or anything ensuing?
The flowers are sweet, their colours fresh and trim,
But true-sweet beauty lived and died with him.

Venus does not burn herself for she is a goddess. Why, then, could she not secure the "spirit" of Adonis? She

takes a flower from the grave of Adonis, wears it on her bosom, and goes away to immure herself in Paphos with grief for the loss. Rati, too, is a goddess. So was her beloved a God. What talk is this, then, of burning the body? But the fancies of poets and national myths bear not too much or too close questioning.

16. The possible parallels between the sentiments of these two noble poets must be innumerable, and a mere monograph can not hope to undertake the task. Both are masters of the human heart and have plumbed it in grief and in joy. But the interest of Kalidasa in depicting the mere struggles of it in the world, the tossing of it on the waves of the oceans of passion is very little. His outlook on life is calm and serene. He is extremely observant, but it fell not to his lot as it did to that of Shakespeare to examine the violent paths of racking jealousy or of vile ambition, to expose motiveless or motived malignity, or to dissect maddening self-love. The comic scene of the constables and the fisherman indicates his ability in that line, however. He has a word now and then to say of the country and country beauties, but only as an Arcadian visionary. For instance, he talks of the cloud as being "drunk in at the eyes by the damsels of the country side". But on the whole the world of Kalidasa is the world of kings' courts or that of penance-forests.

## III

17. Kalidasa seems to me to have been like his own Dushyanta tall, handsome, and magnanimous. In his younger days he seems to have been somewhat freely open to the impulses of love but in his later days his thoughts ran more on the bliss of home, and on a calm life of faith and duty. He frequently loves to dwell upon the yearning affections of home,—of the father towards the son, and of the son towards the father. Agnimitra is more the lover than the father, though he has a heroic son who was distinguishing himself in the wars of the frontier. But

at the sight of Ayu and Bharata, Pururavas and Dushyanta respectively feel an indefinable yearning. The boy Ayu feels a similar yearning to sit on the lap of the king whom he does not yet know to be his father. There seems to be a peculiar significance in the description of Dileepa tasting the long desired joy of embracing a son—"The pleasure of the contact with whose body seemed to sprinkle nectar on his skin".

The description of the joy is somewhat detailed:

He placed the babe upon his thigh,
And close the tiny body drew,
With eyes half-closed, at last he knew
The joy a son's touch doth inspire.

Kalidasa might have had a son about the time of writing these works, or might have simply yearned for one. This conjecture of mine if it is right, renders the poet's life doubly interesting and lovable and overthrows the tradition that speaks of his total neglect of home-life. The fondness of Shakespeare for the description of the life of boys, and for dwelling on the thoughts of boys is too well known to be pointed out here. Even in Lady Macbeth's horrid speech, the fascination of the 'boneless gums' of infants is dwelt upon. Kalidasa too must have felt this fascination. He dwells on the ardour of Parvati in kissing over and over again the six "toothless mouths" of the little God Kumara.

Towards the end of his life, Kalidasa seems to have become more and more religious. He was an Adwaitin, he saw God's unity in his triple manifestation, and was trying to approve himself in the all-seeing Eye as he makes his hero say at the end of Sakuntala "May the all-capable, self-existent Siva rid me of rebirths!". Similarly a spirit of forgiveness and reconciliation, and a trust in Providence mark the last plays of the great English dramatist.

18. Kalidasa was a great traveller and he seems to have gone over all India, but the scenes that most fascinated him were those of the Himalayas. With Shakespeare

nature is not a passion though he can admirably suggest it for a background. But we may say it is preeminently the pastime of Kalidasa and almost amounts to a 'passion'. I say 'almost' because the word "passion" is out of place in an estimate of a serene classic like Kalidasa. The life of flowers, trees, and fawns in the penance-forests in Sakuntala is not more attractive than 'the mango forests' with their ripe fruit covering the slopes of Mount Amrakuta in the path of the dark cloud-messenger which, when he settles on its top, will assume the loveliness of "*the breast of the Earth Goddess dark in the middle but passing fair all round*" than "*the clouds which serve as curtains to screen the Siddha-damsels enjoying the delights of love in the caves on the heights of the Himalayas*'; than '*the red tops of the peaks which, chequered by broken bits of clouds, looked like the just-opened paint-boxes of the divine damsels*'; than the sunset with

> "*The multitude of clouds red, yellow, and brown,*
> *Painted neat with brushes to entertain*
> *Thee Parvatti, by Twilights Goddess kind,*"

and '*the sun far sunk, and with rays that could be counted looking like a Bandhujeeva-mark on the brow of the Western quarter.*" This last picture is interesting. It seems to me to explain the mark made on the forehead of a bride with red saffron in the Andhra country.

The Bandujeeva is a scarlet flower about an inch in diameter with only a few not very long filaments jutting out of it. It blossoms on the main stem of the plant and faces neither the heavens nor the earth but the horizon.

The moon and his light were the peculiar delight of Kalidasa. Shakespeare tells us

> How sweet the moonlight sleeps upon this bank!

Kalidasa loves to tell us often how sweetly

> "the moon doth rest on the auumn-cloud!"

Or

> How " the moon's rays drive
> The foam-decked ocean-wave

Into union with the beach".

(*Kumarasambhava*)

19. In No. 436 of the Quarterly Review of July 1913 I came across the following statement :—

' In reading the ancient poetry of India, the European is often repelled by the conventional treatment of nature. He feels that the poet is repeating age- worn similes".

(S. G. Dunn).

I think the remark is unjust for the ancient poetry of India is in its treatment of Nature altogether free and unconventional. The remark ought to have been levelled at the medieval poetry of India as also that of Europe. With regard to Nature in the Rigveda I find appreciative remarks in Professor Macdonnell's History of Sanskrit Literature (Page 83). In the two great epics and in the earlier dramas I find very little of convenionality except in the frequent references to the lotus, and that is a thing peculiar to Indian scenery as the lily and snow are peculiar to the cold regions of Europe. The few references to or translations from Kalidasa's poetry in this essay, especially in this last part of it, will be found, I believe, to prove that in the main his poetry is the reverse of conventional. It is interesting to observe that one of the beautiful stanzas from the famous Geetanjali of Rabindranath Tagore which is quoted by the same reviewer as a fine specimen of unconventional modern Indian poetry, and which is to this effect, viz.,

> "When I give thee coloured toys, my child, I can undersand why the clouds are painted with various colours by God, &c. &c........"

is strikingly similar to the stanza from Siva's description of the coloured clouds at evening which I have given above. I shall give it here again for close comparison of the language as well as the sentiment: —

"The multitude of clouds, red, yellow, and brown,
Painted neat with brushes to entertain
Thee, Parvati, by Twilight's Goddess kind."

Here is the original itself:—

Raktapeetakapicaah payomuchaam
Kotayah Kutilakeci bhaantyamuh
Drakshyasi tvamiti Sandhyayaanayaa
Vartikaabhiriva Sadhumanditaah (*Kumarasambhava*)

The solicitous love and providence of God towards mankind, his children, which is suggested by Rabindranath is paralleled in Kalidasa's stanza by the solicitous care and providence attributed to the goddess of Twilight towards her distinguished guest, the young and innocent bride of Siva. The colouring of the clouds is the theme in the stanzas of both the ancient and the modern Indian poet.

20. To return to Kalidasa's love of Nature which seems to me on the whole and in its main aspects the reverse of conventional. It is very probable that he spent a great many of his evenings on the slopes of the Himalayas observing "*the trees darkening in the distance*"; "*the slow sinking of the sun broadening the West into a river of light,*" or making it look like "*a bloody sword of battle with its edge upturned*" or throwing as it were a *bridge of gold* * *over the waters of the lake*"; the birds dropping on to the lake or rising from it; the twilight sky with its peeping stars and "*the moon about to rise;*" the uprising of the moon "*like the secret of the goddess of the Eastern Quarter revealed to the world by the jealous Night with a scornful smile*"; the moon himself "*catching hold of his beloved the Night by the hair with ray-fingers soft like the slender sprouts of barley,*" and turning her face towards him *to print a kiss upon it*"

* Cf. "The streak of moonlight stretched once more like a bridge of gold right across the river."
(Page 239, Turgenev's "Acia" tr. by Constance Garnett)

21. Shakespeare's Edgar for deceiving his blind therfa gives an imaginary description of the sea and land as they appear from a dizzy height. But Kalidasa's heroes have a passion for surveying a landscape from a height or distance, probably betraying the taste of their author. This is most notable in Sakuntala where Dushyanta is getting down from heaven on Indra's car through the regions of the clouds and of air, in the affection with which Siva spends an observant evening on the mountain, treating his beloved to a long poetic exposition of the varying aspects of the world of men and of nature in the waning light of the sun; and in the delight with which Rama describes the phenomena of ocean and of land while the Vimana was taking them through middle air to Ayodhya at an inconceivably fast rate of motion. So Milton loved to contemplate the Universe and survey it in the mind's eve with Satan poised on his wings millions of miles away from it, yet able to discern the solar universe hanging by the side of Heaven like a dim star by the side of the moon.

22. The treasures of poetry in these two mines, Shakespeare and Kalidasa, are inexhaustible, and I must conclude this essay somehow. The object of this, my humble attempt, will be fullfilled if it should induce even a few thoughtful readers to make a *comparative* study of these two Master-poets of the Orient and the Occident with a mind "open to light".

OM.

KUMBAKONAM, 16—9—21.

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# RELATIVE ADVANTAGES AND DISADVANTAGES OF COMMON FORMS OF LEASE ON RYOTWARI LAND. *

## BOOK I.

## CHAPTER I.

The ryot of India invites in his own person the characters of labourer, farmer and landlord: he receives the wages of the labourer, the profit of the farmer on his stock, and a surplus ranging from 1 to 20 p. c. on the gross produce as rent. The State in India has always taken a substantial portion of the landed incomes as revenue The ryot is therefore not like the landlord in England, but neither is he like the English tenant. If the name of landlord belongs to any person in India, it is to the ryot.

According to the ryotwari system, the ryot divides with the Government all the rights of the land. Whatever is not reserved by Government belongs to him. He is not a tenant-at-will, or, for a term of years: he is not removable because another offers a higher rent. The fact then is that the relationship between the ryot and the Government is not that of landlord and tenant, but that of partnership as Professor Marshall says.

When the relation between the ryot and the Government is regarded as one of partnership, it follows that the payment made by the former to the latter is neither tax nor rent, but *a share of the profits.* As the Government, which is the "sleeping partner" according to Professor Marshall's phraseology, has, however, power to assess the profits and determine the portion to be paid to it as its share, public interests require that the assessment should be made as scrupulously as in the case of a tax to prevent the

* [This essay written by, Mr. S. R. Venkata Raman of IV Class, was highly commended by the Publicity Officer, Madras and was declared third in the order of mirit in the P, B's prize essay competition of last year. K. K.]

share of the profits of the 'working partner', or the private owner, from being unduly abridged, and the incentives is increased production from being weakened.

Although the theory has been advanced by many apologists of Government that the State is the absolute owner of all land in India and that the ryots only hold land on a sort of lease, practically those ryots are the sole owners of land, and the peasants and other lower classes are the actual cultivators.

So the ryots are the mirasdars. These let out the lands to the peasants and other cultivating classes on forms of lease commonly known as 'varam' consisting of payn ents at the end of the year in cash or in kind.

## CHAPTER II.

'Pannai' is a form of cultivation in which the owner of the land is the most interested party. According to this system, the landholder gives a portion of the total income in accordance with the custom obtaining in the village, to the pannai labourer. The cattle, ploughs, seeds and other things required for the business of cultivation are kept by the mirasdar. This customary payment is however, to the cultivators barely sufficient for his mere subsistence, provided he is of cautious and thrifty habits. But generally caution and thrift are absent in our cultivators; and their consequent sufferings are lack of food and clothing.

This phenomenon is common amongst all grades of Indian cultivators. This may be due to general causes like the lack of education, and the lack of proper training. It results in lack of incentive to work except under pressure so that at every step of the cultivation work they have to be goaded by the person who supervises their work.

These defects and evils can be remedied. But the remedy for the most part must come from the higher classes and from the state Compulsory primary education, which could be undertaken by the state alone, will remove

the ignorance of the poor classes to a great extent. The consequent brightening of their intellect will generate in them the other qualities such as thrift, caution, and a proper knowledge of the cultivation work. Thus the difficulties of the supervising agent and the miseries of the cultivating classes will disappear considerably.

In discussing the advantages and disadvantages of 'pannai', we must bear in mind that the condition of the pannai peasant is not utterly intolerable, and that his present distress is due mostly to his ignorance and shortsightedness, and partly due to the severity of the prevalent customs. The mirasdar is not wholly to blame on this account.

However, the lord can be a little more liberal towards his cultivators. But the existing customs, and the conservative spirit of the land owning classes together with the desire to amass more and more, practically make it impossible for a landlord to be large hearted in advance of his community. For philanthropy towards his cultivators means a necessary shrinkage of income which the landholder will not be prepared to risk. But, the interest of the many should not suffer for the sake of the few. Therefore the state and the landowning classes should co-operate and try their level best to improve the lot of the poorer classes, but the latter should combine and try to assert their privileges by force. For to the might of labour unions the state and the mirasdars must inevitably yeild; and labour unions have made rapid progress in recent times even in this country.

But it may be said that the condition of the pannai labourer at present is better than is usually imagined. Provided he is a man of sufficient experience he has a ruling voice in the affairs of cultivation. Whatever arrangements the landlord wants to effect in the distribution of his estates among his tenants, in the methods of sowing, transplanting, manuring and other sundry businesses, he

consults his aged pannai peasant, and abides by his directions, because they are based upon knowledge gathered from experience.

In general, the landlord has greater affection for his pannai peasants than to his other tenants. In many cases the landlord takes upon himself the extraordinary expenses of the pannai labourers, and jealously protects their rights and priveleges over the other sub-tenants. The lord, as if in duty bound, looks after his pannai servants' lodgings, and the repairs thereof year after year. As a rule, every pannai cultivator gets from the mirasdar presents of cloths, and a few marakals of paddy on almost all the festive occasions of the year such as Dipavali, Pongul, etc. But we must also note in passing that their priveleges are not totally denied to the landlord's other cultivators, namely, the 'varam' cultivators.

Though the pannai farmer enjoys these priveleges, yet the actual portion of the income that he derives from the land he cultivates is insignificant in proportion to the total income. In the Tanjore district the pannai labourer gets on an average 1½ kalams per month as remuneration for the work that he does on the arable land. He is also allowed by the mirasdar to enjoy some punja land (about half an acre) entirely for his own benefit. And for the extra work that he does for his lord, beside his usual work on the farm land, he is paid about 4 as. per day. If he can spare time even after all this work, he can engage himself as a cooly anywhere, and in this case, he will get about 6 annas per day. But he cannot deceive his landlord, and engage himself as a cooly to a third man while he has work to do for his master. For the landlord will assert his rights over his pannai labourer, and could prevent him from working for any other man. against his will Thus in course of time by affection, by force of custom and tradition the labourer becomes absolutely attached to his lord who exercises absolute suzerainlty over him. But,

remember, the landlord cannot on any account, maltreat his farm servant. For the law of the land protects him. Also the competition among the mirasdars is so keen nowadays that, when a pannai peasant renounces his lord, there is another man eagerly awaiting to entertain him. Again the more humanely inclined landlords overlook the petty mistakes of the peasants. We must not make too much of the stray instances of the landlords punishing severely the peasants' serious mistakes such as stealing, deceiving, and disobeying.

The threefold advantages that the mirasdar derives from the pannai system are,—

1. Lordship over a number of labourers ;
2. Betterment of the lands ; and,
3. An increase of income from the lands—over and above what he will get under the ordinary forms of lease or contract.

Of these the first has been described in the foregoing paragraph. The second advantage is due to the ryot's personal supervision of the lands constantly during all the stages of cultivation. This is possible only when the mirasdar is residing in the village where his lands are situated. But under the other forms of lease too, the lands need not deteriorate in fertility, provided proper care is taken to manure and to level them year after year. And the lease-holders are interested in the fertility of the soil as much as, if not more than, the lord himself. For, if the lands are fertile, the income will be greater provided the seasons are not unfavourable. An increase of the gross income means of course an increase of the lease-holder's share of it.

As for the third advantage, it is the remuneration that the landlord gets for the work that he does in supervising the lands; or, as technically called, the payment for management. This reward varies according to the degrees of efficiency. But when the ordinary cultivator becomes

acquainted with the proper methods of cultivation through age and experience, if not by any course of training in a technical institute, he is prepared to pay a high rent. There are instances of resident landlords who let out the lands to be cultivated on the ordinary forms of compact. They do no other work than merely supervise the work of the farmers.

In this connection we may note how 'the Law of Diminishing Ruturns' operates in the case of management. As the extent of land under certain management increases, the efficiency decreases and consequently the income from the lands. The truth of this law needs no elaborate demonstration. Many of the big landowners have employed agents—an agent to look over 100 acres—whose business is to look after the proper cultivation. Therefore it is evident that one man cannot supervise too many acres.

## BOOK II.

## CHAPTER I.

Agricultural labourers are of all grades from the casual daily labourer to the metayer tenant who divides the produce of the land he cultivates with the landlord in defined proportions. This class of labourers, however, may be divided into three main sections: *viz.*, *first*, the farm servants more or less permanently employed and remunerated by payments in money or grain, *secondly*, casual labourers employed on agricultural work at the time of the harvest, or as occasion arises, and not permanently attached to the farm; *thirdly*, labourers working on the varam or sharing system.

In Tanjore, the 'varum' or 'porakudi' system is extensively prevalent. It is the most common form of lease in cases where the landlord resides in or away from the village where his lands are located. In this method of cultivation the important point to note lies in the manner of the distribution of the total income between the cultivator

and the mirasdar. The 'porakudi varam', or the share of the cultivator, now varies between 20 p. c. and 50 p. c., the lower rates prevailing in the delta taluks where the crop is abundant and more or less assured, and the higher rates obtaining in the upland taluks where the crop is precarious.

In the Trichi District, in the case of the cultivation of the land irrigated from tanks, and also in those which, from their position, are liable to have the crops damaged by inundations, the ryots are allowed to take 50 p. c. to 60 p. c. of the gross produce. In newly formed wet lands too, the cultivator's share (kudi varam) is more than 50 p. c. In those irrigated by picottahs and other mechanical contrivances, it varies from 60 p. c. to 70 p. c.

In the Coimbatore District, where the sharing system obtains to a considerable extent, the share of the landlord on dry lands is one half of the gross produce.

In the South Canara and Malabar districts the 'varum' system does not obtain, lands being leased out to tenants on fixed money and produce rents.

The division of the produce between the cultivator and the mirasdar takes place after the reduction of a certain percentage of the original income according to the custom of the place. This general reduction is made to defray the various small expenses that devolve upon the whole village community. Of these expenses, the allowances (sutantrams) paid to the village artificers, karnams, watch, cultivating pallars, and others vary from 15 p. c. to 20 p. c. of the produce, and are paid by the tenants alone out of their share. But in the Tanjore district these expenses are made out of the gross produce before the sharing business takes place.

In this district the common ratio of the division of the produce between the mirasdar and the cultivator is 3:1. That is for every three shares that the landlord gets, the farmer will get one share. In this case the latter meets all

the expenses of cultivation, such as, manuring to a certain extent, sowing, transplanting, weeding, etc. The greater portion of the expenses of manuring, and the whole of levelling, irrigating and canal mending are borne by the lord.

The other form of the distribution of income is in the ratio of 4:1. For every four shares that the land owner gets out of the total yeild, the cultivator gets one share.

In this case the sundry expenses are borne by the landlord This form is disadvantageous both to the landlord and the farmer. For, while the former will have to guard against peculation and deceit, the latter will be more imprudent and careless. If this state of affairs be allowed to continue it will lead to a striking decrease of income and fertility. And it is not surprising that this system is prevalent only in very rare cases.

The former form is the more advantageous of the two. Because all the expenses of actual cultivation are to be borne by the farmer, he is prone to be cautious, prudent, and stringently economical.

In the 'varum' or sharing system, before the harvest commences, the quantity of crop is ascertained in the presence of a third person, who, from habit, is skilful in judging the amount of produce. The cultivators are at liberty, if they deem it necessary, to make another survey by people of their own; and if there be any material difference in the two estimates, a third account is usually taken, and the matter amicably settled. In the dry portions of the country the rents are collected in some villages according to the sorts of grain cultivated, while in others the assessment varies according to the nature of the soil.

## CHAPTER II.

The demerits of this sharing system are strikingly more conspicuous than the merits if there be any. In this system the cultivator needs constant goading. Because of

the very definiteness of the ratio according to which the income is divided between the lord and the labourer, the latter is always inclined to be indifferent, and at times grossly negligent of his work.

The advantage that the mirasdar gets under this system is insignificant. At any rate, it can be said that the maximum advantage to the landowner in this system of lease is not as great as, and far less than, what he gains from the other forms of lease.

There are serious defects in this 'varum' or sharing system. The amount which the cultivator shall have to pay after the harvest is not at all settled at the commencement of the harvest.

We shall now turn to examine the position of the labourers in general under this system. There can be no doubt that the position of the *porakudis* has of late very considerably improved, most of them having become land-holders. "They are beginning to realise that they are masters of the situation. and can dictate terms to their mirasdars. Of late years some of the porakudis have refused to cultivate on the 'varum' system which gives to the mirasdar 75 p. c. of the gross produce, and have demanded a five or ten years' lease at a fixed money rent. These terms have been conceded by the mirasdars in favour of the tenants, in as much as the rents have been fixed on a basis of something like 65 p c. of the gross produce instead of 75 p c"

This fact proves, however, that the porakudis are becoming substantial farmers able to carry on cultivation without much help from the landlords and to pay the stipulated rent in all seasons. They are also enabled to enjoy the funds of additional labour bestowed on the cultivation of the lands without having to share them with the landlords as under the porakudi system. The same kind of improvement has taken place more or less completely in the Tinnevelly district.

But in the Tanjore district there are more than a few of the above class of labourers cultivating under the 'varum' system. There are petty farmholders possessing no land. In either case, the loss of a bullock, or of a member of the family who worked in the fields, or confinement to bed by a fit of sickness, frequently disable them from paying the usual rent during the ensuing year.

## BOOK III.

### CHAPTER I.

There is still another system to be distinguished from the 'varum' or 'pannai' system. This may be called the pure 'lease' system. According to this the landlord and the farmer enter into an agreement—always a written, registered document—regarding the cultivation of a few acres of land, the latter agreeing to pay according to the conditions laid down. This payment may be in grain or in money according to the mutual understanding of the parties concerned These clauses relating to the manner of payment may find place in the document, or, may be adjusted and settled orally according to each other's convenience for every year. The payment is made either at the end of the year, or, in two instalments within the year. The first instalment of payment will fall usually within November as soon as the Kuruvai harvest is finished; and the other within March as soon as the Samba harvest is over.

Of the two just described, the more common form of lease in this part of the presidency is to let out lands for a payment of fixed kalams of *paddy every year, the number of kalams varying according to the extent and fertility of the lands. In this system the farmer acquires a special interest in the lands entrusted to him. Because he is sure that however much he may get over and above the stated quantity goes into his own pockets. Therefore he will

*(N.B.—The case stated will apply to the cases of the other kinds of grain than paddy.)

spend all the energy and labour at his command on the lands; will manure well, plough deep, sow properly, transplant carefully, weed systematically, and will irrigate regularly so that he might get the maximum amount that the lands are capable of producing. Thus he combines the interests of the lord and the labourer. If the period of lease be fairly long, the benefits will be immense for both parties.

The other form differs from the first only in the method of payment, and consequently in the conditions of agreement. The payment consists in sums of money which are calculated by multiplying the number of kalams of paddy (or any other grain) into the price per kalam. The two items (viz.) the number of kalams, and the rate of price per kalam, are arrived at by carefully finding out the averages extending through a prior period of not less than ten years.

For illustration, we will take the big 'Matadhipatis' and the temple 'panchayats' who let out the lands for a term of years to a single wealthy person who undertakes to pay in cash the income that will amount to at the end of the year, according to the stated conditions. This agreement is arrived at only after the payment of a certain sum in advance by the lessee to the lessor; fcr which sum a fair rate of interest, usually 6 p. c. is paid. This is only a sort of security which, as might be expected, slightly exceeds the calculated amount for the year.

From the very nature of the agreement then, it follows that the term of lease in this case must be a fairly long one. For it will take a fairly long time for the whole sale lease to realise some profit, because of the fluctuations in the price of paddy and uncertainty of the weather conditions.

## CHAPTER II.

In both these forms of lease the 'long period' agreements are most advantageous to the lessor as well as the lessee.

Even though in the first case 'short periods' are possible, yet, the advantages in the 'long period' system will be immensely greater. According to these two methods of lease, burden of management and the risks of entrepenever-ship are transferred to the entreprisg individual, who again invests in this concern a vast amount of capital and labour. He is prepard to undergo the risk and endure the burden because he hopes, in the course of a fairly long period, to realise the full reward. Therefore to encourage in this undertaking, and to ensure him of some gain in the long run, a fairly long period of years is essential. And had it not been for a satisfactorily long term, he would not engage himself in this concern. The 'long term' is necessary because of the uncertainty of the future, the shifty nature of the atmospheric conditions, the fluctuations in price, and other aberrations from the normal, which will directly affect the income of the lessee. If he gets less profit, or even loss in a year either owing to a fall in price or a poor income, he will anticipate a brighter future when he can make up for the depression. Therefore it will take a long period for the normal equilibrium of his income (including profits) to get fairly adjusted.

The question of 'long period' and 'short period' should not be applied to the other two forms of lease, 'Varam' and 'Pannai'. For no serious risks are involved in this undertaking as in the other two forms of lease. The changes in price or in atmospheric conditions do not affect the Mirasdar or the Varam cultivator. The former does not incur any great loss that he has to pay out of his own pockets, and is satisfied with what he gets from the lands. Similarly the latter is contented with his share of the produce as fixed by custom.

S. R. VENKATA RAMAN.

# WAR-AN ETHICAL STUDY.*

Till the war-drum throbbed no longer, and the
battle flags were furled
In the Parliament of man, the Federation of the
world. (Tennyson)
Thy morning waits behind the patient dark of the
East,
Meek and silent. (Tagore)

The shock of the recent war has opened our eyes, and we bear witness to the expiring struggle of a world that is passed and the incohate gropings of a world that is to be. Humanity shakes off her cloak of callousness and levity; looks pathetically about; and attempts to heal herself of the grievous wounds that she has inflicted upon herself. Attempts are made to probe into the causes of these wounds; and these attempts will therefore be an important step in curing them. But this, of course, cannot be all. For such a study can only be critical and negative in its character. Positive conceptions must be substituted if the study is to be fruitful of results: such ideals as embody the highest aspirations of Humanity—Truth, Beauty and Goodness. A sincere devotion and loyalty, in practice and theory, to these great ideals will easily link the yawning chasms of these wounds, and herald the rose-red dawn of permanent peace upon earth. Yet, as we said, the attempt to understand the under-lying causes of these wounds cannot but help us in partially solving them; and so this essay will be devoted to this latter end.

It will help us in our present study to glance at some typical ways of explaining away this question. To begin with, there have been a host of thinkers, headed by Nietsche, who have arrived at an answer to the

* [A paper read before the College Historical Association by Mr. N. Pichamurti.]

problem by the application of the biological law of Darwin. According to them, war is a normal occurrence, implying the principles of selection, struggle for existence and survival of the fittest. Every state is in the conflict with its neighbour; each and everyone of them is struggling for mere existence. And that state which is strongest, physically or otherwise, that is fit to survive; the other weak states must succumb to the inexorable laws of Nature, and yield place to the fitter and stronger. In simple words, 'Might is right.' We shall make clear this point by quoting two passages from two writers. Prof. Seeburg says, 'War is the great test of nations: it reveals the lie and enthrones truth in its place.' According to the Darwinian ethics of right, what one is morally obliged to do is determined only by the measure of one's power. To the strongest all things are permissable; to the helpless nothing. A nation's ability to hold a territory is a test of its right to it. And Nietsche says much the same thing: 'The maintenance of the military state is the last means of adhering to be great tradition of the past or where it has been lost, to revive it. By means of it, the superior or strong type of man is preserved and all insititutions and ideas which perpetuate enmity and order of rank in states, such as national feeling, protective tariff, etc., may on that account seem justified. There is no good a right to aggression as there is to self-preservation. When the instincts of Society ultimately make it give up war and reverence. Conquest, it is decadent: it is ripe for democracy and shopkeepers."[1]

Are we convinced of this line of argument? I think we are not. For, if we take this to be true, then it means that we are quite willing to be called savages and beasts; since we meekly accept the struggle-theory which governs certain facts of animal evolution, as if it

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1. Refer to Ralph Barton Perry's Present Conflict of Ideals.

operates upon moral man also. Supposing that the law really plays a part in human destinies, then the duty of man should be to combat it, by using reason and moral strength and love which alone distinguish us from animals. But happily for the world there is an ethical as well as a cosmical process, the former including the latter. Even Huxley recognises this when he says 'Social progress means a checking of the cosmic process at every step, and the substitution for it of another, which may be called the ethical process, the end of which is not the survival of those who may happen to be the fittest, in respect of the whole of the conditions which exist, but of those who are ethically best.' Though the cosmic forces, seem blind and irrational yet in reality they work in union with the ethical process. And with the advance of science man has begun his career of conquest over Nature. In the words of Huxley, it may seem an audacious proposal thus to pit the microcosm against the macrocosm, and to set man to subdue nature to his higher ends; but I venture to think that the great intellectual difference between the ancient times........ and our day lies in the solid foundation we have acquired for the hope that such an enterprise may meet with a certain measure of success.[2] So then the world is ethical at the core and not non-moral as this theory considers it to be. Further, the view implies disregard for all life or if it is found to conflict with a nation's own interest and selfishness. But it is an obvious truth that life is sacred, and selfishness a sin. Recognition of a nation's well-being, not merely with reference to itself but with reference to the others also, whereby we have an eye on interests of Humanity as a whole,——that is the first axiom of international life.

There are yet other people who have justified war on the grounds that it is a school of heroism and strenuous

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2. Huxley's Evolution and Ethics.

life; that war is to life what tragedy is to the realm of Art; and that it is the mother of all higher and nobler virtues and arts. We shall elucidate the theory in question by taking two passages from two eminent men. Ruskin says: "War is only that in which the full personal power of the human creature is brought out...... So that when I tell you that war is the foundation of all arts, I mean also that it is the foundation of all the high virtues and faculties of men.[3] And Bradley says in a similar strain: Nor could I for a moment admit that peace is an unconditional good .........War and tragedy must be placed among evils. But if the disappearance of either meant the disappearance, or even a lowering of those noble and glorious energies of the soul which appear in both and are in part the cause of both, the life of peace would be a poor thing, superficially less terrible perhaps, but much lessgreat and good.[4]

Well, we must differ from these opinions. Landor wrote in his famous epigram "Nature I loved and next to Nature Art." But it would have been truer though less poetical, if he had written. "Life I loved and next to life Art." Life comes first and Art afterwards. There must be men first before there can be artists; and men must exist if they should appreciate works of art. What more, is not war the incarnation of all that is unaesthetic? Think of a pastoral youth piping away a plaintive note and the same lad turned into a soldier, sinking under the weight of the khaki suit and buff-boots and prowling intently for his enemies. Who is delightful from the viewpoint of aesthetics—the former or the latter? And can beautiful art be ever born of such a hideous and mad mother as war, who accepts bloodshed?

And secondly, we believe that men need not convince

3. Ruskin's Crown of wild Olive lecture on War.

4. International crisis—lecture on International Morality.

the world who is the most valiant or the highest bred; who is the coolest of nerve, or swiftest of eye and hand.' The price is too heavy for such a show. The world is not a mere stage where sensation is doled out in regular measures to a light-headed and rabbit-brained audience. It is too grim for that. Every act of glorious energy, of swift hand and singular courage tells heavily upon the other party; lays frosty hands upon far away families; and breaks certain heart-strings of distant homes. Any way, in war an act of heroism and valour on one side implies the loss of human life on the other; and to that extent it is morally unjustifiable and religiously an insult to God. Reverence for life—that itself is one of the greatest virtues. 'Thou shalt not kill' said Jesus. Is there a greater virtue than that? And is not such a virtue the attribute of a beautiful soul?

Lastly, we have another theory to discuss; more formidable and more plausible than any of the preceding ones. It says that there is no right to the preservation of life at the cost of losing the necessary conditions of living well; that in some cases war is the only means of maintaining these conditions; and that were this so, the wrong of causing the destruction of physical life disappears in the paramount right of preserving the conditions, under which alone moral life is possible.

This justification though extremely forcible implies two misconceptions. There seem to be the suggestion that all wars might be ultimately explained by reference to this theory. But the question remains. Of how many wars can we say all these; can we adduce these arguments in support of the European wars of the last four-huudred years? The answer is, and, must be, 'Of not even a single war.' As Green says: The wars have arisen primarily out of the rival ambitions of the king and dynasties for territorial aggrandisement, with national antipathies and ecclesiastical ambitions and the

passions arising out of religious partisanship as complicating influences.[5]

Secondly, the theorists have conveniently forgotten that the 'need' or 'necessity' for war is state-created and not of external origin. The state fails to harmonise the interests of the persons within and seeks for a solution without: blind to the fact that the war is due to her failure to function in the proper manner rather than to any supposed impact from outside states. War is something like the disease of the skin, the explanation for which lies in the ill-adjusted nature of the organism itself and not external to and independant of it. To this point we shall recur later on when we come to the theory of the state. But for the present it is enough to remember that the theory is a convenient and apparently unimpeachable mark to cover up the ravenous heart of nations hungering for land and wealth.

Thus we have looked through a few theories and vaguely criticised them. We shall pursue further and in detail, the ethics of the problem, by discussing the various causes of war with particular reference to European History. In early times the tribes freely attacked their neighbours, killed men and women and carried away all their cattle. These barborous people had not as yet conquered Nature and therefore struggled for bare subsistence. And when an opportunity occurred they had no scruples to fall upon other tribes and despoil them of their cattle-wealth. This was their savage ethics, and there seems to be some justification for these wars. Because, they could never have had any correct notions of the spiritual value of life or morality and because they had *to live* by plunder and wars. They had no other alternative: war was the only course open to them, and their intellects had not as yet devised means of getting from Nature what they wanted.

5. T. H. Greens' Principles of political Obligation.

That was in very primitive days. "Later on in the middle ages when men had settled under their respective states, they commenced to wage the socalled religious wars. Accordingly Christianity gave up its hostile attitude towards war.[6] Great Christians like St. Augustine attempted even to prove that war was not incompatible with the teachings of Christ. And now it was that Christianity justified all sorts of war on the false plea of religion. Fighting against infidels and pagans was supposed to please God and endear them to His Heart. The Order of the Knight Templars confimed this wrong interpretation of Christ's gospel. Christianity was now wedded to war and gave birth to the bastard chivalry. Knights undertook the Crusades and for decades Europe rang with incessant 'religious wars.' The banner of Christianity streamed in the air and under its shelter clergymen, divines and the Pope preached Gospel of the Crucified[7] at the point of sword and fire.

The question 'Is religion an adequate motive for war?' must be raised. Common sense, tells us that this motive cannot be sufficient to justify any war. For war sets at nought the truth of the fundamental principles that Christ enunciated the underlying kinship between man and man, the trust and co-operation which leads to higher life, and the sacredness of mere life. Further, a religion, which enforces its tenets with the sole alternative of death in case other men refuse to accept it, stands self-condemned on account of its intolerance and fanaticism. And to speak of such wars as religious is itself irreligious.

Later still the motive of war changed: states fought for territory and rights of commerce. The different nations quarreled with each other, for the maritime supre-

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6. The prophesy of Isaiah—'that nation shall not lift up sword against nation, neither shall they learn war any more.'

7. Compare Westermarck 'The Origin and devolopment of the Moral Ideas'.

macy, for the 'carrying trade,' and for occupation of vast tracts of land in other continents.

Well, we may dismiss this cause of war as grossly selfish and extremely material. No nation is morally entitled to invade other countries, conquer and disarm people and exploit their wealth. What Erasmus said of wars in general applies with particular force to such wars as these:—'What is war but theft and murder committed by great numbers on great numbers.

If religion was the main source of war in the medieval days, nationalism, which has become something of a religion, is the potent source of war nowadays, But what is nationalism? Nationalism is that attitude of a nation which says: '*Our nation is the best*' and the meaning of a citizen's life lies in his serving the group to which he belongs. And our state is supreme and *absolute* as it is the expression of the collective will of the citizens. The implications of this conception are quite obvious. The term 'Nationalism' as it is manifested in current international life connotes oppression of weaker nationalities aggressiveness towards foreign nations, the spirit of national vanity and unthinking obesience even to the state which may only be and often is an euphiusm or a polite fiction for an irresponsible and positively immoral organisation. Love of mother-country which is nationolism has come to mean love for more country. The power of the state is bound only by the principle that a state must not seek to acquire more than is necessary for the security and the free development of its national energies. But who is to set the standard of 'necessary,' 'security' and free development of national energies.' These words may be even understood to embrace the whole universe as sustaining a particular state and nation. Thus the state becomes free from moral restraints and responsibilities. Every state consults its national interests. Consultation of national interests means rivalry of interests. And hence a world-staggering war!

But can this conception justify the unleashing of the blood hounds of war? Let us see. This usage of the term 'nationalism' implies three wrong notions. First, it has confounded the true patriotism, and the platform patriotism the patriotism which is sober and not in antagonism with civilization and common good and that which is a dangerous fanaticism and a source of fradulent clamour. [8] Patriotism, is one of the highest virtues. It is true, that it begins at home; but it is also true, that it does not end there. It is a normal daily activity whereby we serve our state in so far as it represents the will of the individuals and stands for the common good of that particular, nation, and by the same principle, of Humanity also. Patriotism rightly conceived can never be either aggressive or blind. It is not an occasional but a normal devotion to the state which is the ark in which the whole treasure of the individual citizen's head and heart is preserved; and which cannot, therefore, by its very nature, be opposed to any of the human rights of other nations.

The second point which we have to criticise in connection with this theory is its selfishness: its sacrifice of morality to considerations of efficiency and material prosperity. Tagore touches the root of this question when he sings: 'The naked passion of self love of nations, in its drunken delerium of greed, is dancing to the clash of steel and the howling verses of vengeance.'[9]

This spirit of national selfishness manifested itself in the industrialism and commercialism of the West. This sort of aggressive nationalism is one of the positive causes of war. Violation of the command—Thou shalt not covet—lies at the bottom of all wars.[10] Such selfishness begets mutual watchfulness and jealousy, the fleets and the armies of the nations being the measure of distrust, suspicion and

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8. Bosanquet's Social and International Ideals,

9. Tagore's Nationalism. The Sunset of the Century.

10. The International crises—The changing mind of a nation at war by L. P. Jacks

cruelty. This feeling of jealousy is the subtle spring that sets the nations at war. Selfishness and jealousy are the almost insuperable obstacles for the establishment of permanent peace upon earth; the thick mists moist and dull, which obscure the luminous vision of the great brotherhood of the Future; the prolific source of all wars, including the recent one; and the terrible adversary of the coming in of the Kingdom of God upon Earth. Hence it is that selfishness should be condemned as implying the worship of a false idol,—egoistic nationalism. Nationalism of this type must realise in theory and practice the truth of the statement: 'No nation lives for itself. No nation lives but through the services it renders to Humanity.'[11]

Thirdly we come to the crux of the whole question—the false theory of state. According to some, a state is necessarily militant and aggressive. Its nature being such, it cannot but conflict with other states. And these conflicts are therefore found to be the inevitable sequel to the existence of states. Such being the case states are justified in waging wars on others. This line of argument, cogent though it is, suffers from a collosal fallacy. The fallacy may well be brought out by considering the philosophical theory of the state.

A state is a moral agency existing for the selfrealisation or the fullest spiritual development of the capacities, of the individuals. It is moral: because it is a free and voluntary choice of a particular end, on the part of the different individuals. It is an agency because it is an organisation based upon will, and not force; because there is the recognition of a common good, and the acceptance of the state as the medium for the realisation, and regulation, of the end,—the common good. The common good, it is plain, is more than the individual. good, though it owes its existence to the idea of individual good. For if the citizen recognises a right of good for himself, it is but logical that

11. Paul Richard 'To the Nations'

he should recognise such a right for others. And if a desire of his happens to collide with that of the common good (which implies the common will), then we have two explanations. Either there is an apparent conflict of the individual desire with that of the common good ; or a real conflict with the common will, which therefore implies a false desire or perverse appetite on the part of the individual. The desire is necessarily false and perverse ; because if it is a legitimate and good desire, by its very nature, it, cannot go against the common good : and hence no problem at all. In the other case, if the conflict is apparent, and not real, the state must be so to speak the ultimate court of compromise In this sense of reconciling apparent conflicts of interests the state is absolute ; and even here this power is, invested by the common will of the individuals.

This absolute power of the state has often been abused by the several states. It has been narrowly interpreted to mean the justification of whatever the interests of the state seem to require, irrespective of its effects on other states. But really, the duty of the state is not merely with regard to itself : it has its duties with regards to itself in respect of its behaviour to other states as similar human orgauisations ; and in respect of the obligations arising out of treaties, agreements etc. And so a wrong to another state implies a wrong to itself, a sin and a violation of duty itself, in respect of its behaviour to other states. The state then is non-militant and war, as Plato showed, is not of the essence of states.

Nationalism therefore is not capable of any justification as sinning against the fundamental ethical principles. We must thrust aside this false idol of nationalism, with its blind patriotism, its beastly selfishness, and its absurd philosophical theory of state, as the opponent of the peaceful interests and intentions of Humanity and as the ugly mother of the still uglier child—war.

Now we must hasten to rescue our reflections from the charge of being negative and critical, by referring to the positive basis of a permanent peace. The conception of a world peace is not an empty kind of possibility; it is real and bound to take visible shape, at least in the far future. For just as an individual adjusts himself to the general will of the community, even so the different nations, forming a group among themselves can (and must) recognise this as the Greater Community—as the Society of Nations. This recognition may be embodied in something like a League of Nations. But such Leagues can work efficiently and well only on the following considerations. The primary condition of a permanent peace lies in the development of the positive general will. It is not enough for these nations to be merely passive, and enjoy rights accruing from the League without actively performing the corresponding obligations. These nations must not, for instance, merely refrain from waging wars on their neighbours but must actually seek to pluck out the roots of discontent: that is to say, vigorous steps must be taken to make all nations free; to make them realise that a nation can no more justify the ownership of other nations than a man who owns slaves. This positive good-will which ought to be cultivated if there should be peace, will cover the highest moral virtues, including the one great virtue of reverence for human life and its highest ideals, which has totally been absent from the nations that wrangled shortly ago.

This observation brings us back to the point with which we started. If only the pursuit of the highest ideals of Humanity—the devotion to truth, Beauty and Goodness,—should govern all human conduct; if only men would revere life as they should, by recognising the divinity in man; and if only such recognition were to manifest itself in all the aspects of life, social as well as international

then the dream of a lasting peace will have become an accomplished fact: the ideal, without being a pious wish or a speculative chimaera, will have become real. And that day on which mankind takes to heart the truth of these statements with the conviction of translating them into activity,—that day I say will bear testimony to the beautiful and prophetic vision of Walt Whitman.

I dreamed in a dream I saw a city invincible to the attacks of the whole of the rest of the earth,

I dreamed that was the new city of Friends,
Nothing was greater there than robust love,
it led the rest,
It was seen every hour in the actions of the men
of that city,
And in all their looks and words.

N. PICHAMOORTHI.

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# பல்லவர் கோயில்கள். *

## 1. முன்னுரை.

இந்தியாவானது தொன்றுதொட்டே புண்ணியபூமி, கர்ம பூமி, எனக்கூறப்பட்டு வந்ததென்பதும், இந்தியர்கள் உலகத்துள்ள மற்றெல்லா வகுப்பாளரைவிட மதத்தால் மிகுதியாகக் கட்டுப்பட்டவர்களென்பதும், இந்தியாவில் ஆதிமுதல் ஏற்பட்ட கலகங்கள் யாவும் மதசம்பந்தமான கலகங்களே யென்பதும் யாவரும் அறிந்தனவே. இவ்விதமான மதப்பற்றுள்ள நாட்டில் கோயில்கள் அதிகமாகக் காணப்படுவது ஒரு அதிசயமன்று. அதிலும் வட இந்தியாவைவிட தென்னுட்டில் கோயில்கள் அதிகம். "கோயிலில்லாவூரில் குடியிருக்கவேண்டாம்" என்னும் முதுமொழியையொட்டி, தமிழ்நாட்டிலுள்ள ஒவ்வொரு கிராமத்திலும் குறைந்தது ஒரு கோயிலையாவது நாம் பார்க்கின்ருேம்.

பண்டைக்காலத்திலிருந்த அரசர்கள் இக்கோயில்களுக்கும், பூவுலகத்துத் தெய்வங்களெனக் கருதப்பட்டு வந்தபடித்த "நல்கூர் நல் பார்ப்பார்களுக்கும்" மிகுந்த தானங்கள் செய்திருக்கிறுர்கள். அவை நீடுழிகாலம் வாழவும் பின்னுல் வரும் அரசர்கள் அவற்றை தவிர்க்காமலிருப்பதற்காகவும், அக்காலத்து மகாசபைகளாகிய "நாட்டார்" கூடுமிடமாகிய கோயில்களில் யாவருக்கும் உபயோகப்படும்படியாகச் சாஸனமூலமாகச் செதுக்கிவைத்திருக்கிறுர்கள். அதனுல்தான் கோயில்களில் சுவர் முழுவதும் பழையவெழுத்துக்களாலாய சாஸனங்கள் பொறிக்கப்பட்டிருப்பதைப் பார்க்கின்ருேம். அச்சாஸனங்களிலுள்ள மெய்க்கீர்த்திகளால் அக்காலத்திய சரித்திரத்தை நாம் அறிகின்ருேம்.

இந்துக்கோயில்களில் சுவர்களிலும், மாடங்களிலும், கோபுரங்களிலும், அநேக மதசம்பந்தமான விக்கிரகங்களை நாம் பார்க்கின்ருேம். இவ்விக்கிரகங்களைப் பரிசோதித்தால் அக்காலத்திய மாந்தரது மனநிலை, ஒழுக்கம், நாகரிகம் முதலியவற்றை நாம் அறிந்து கொள்ளலாம். உதாரணமாக, மாமல்லபுரத்துக்கோயில்களிலுள்ள விக்கிரகங்கள் அக்காலத்திய மாந்தர் ஆண் பெண் யாவரும் இடுப்பிற்குக் கீழேமட்டும் உடை உடுத்து வந்தனரென்பதையும், அவ்வுடையையும் நாபிக்கு மூன்று அங்குலத்திற்குக் கீழேதான் உடுத்து

* [Translated from the works of Dr. J. Dubreil of the University of Paris, Professor College Pondicherry. Copy Right Reseryed.]

வந்தனரென்பதையும் விளக்குகின்றன. இவ்விதம் இவை அந்காலத்திய சரித்திரத்தையும் நாகரீகத்தையும் நமக்கு நல்குவதால் இவற்றின் காலங்களை நாம் நிச்சயமாய் அறியவேண்டுவது அவசியமாகின்றது.

கோயில்களின் காலங்களை நிச்சயிக்க இதுவரையில் ஒரே ஒரு வழிதான் வெளிவந்திருக்கின்றது. அதாவது டாக்டர் ஹூல்ஷ் கூறுமாறு. (1) அக்கோயில்களில் செதுக்கப்பட்டுள்ள சாஸனங்களினுதவியைக்கொண்டே என்பது தான். ஆனால் அது போதாததாகும் சிலகோயில்களிலுள்ள சாஸனங்கள் அக்கோயில் கட்டப்பட்டு வெகுகாலத்திற்குப்பிறகு வெட்டப்பட்டிருக்கலாம். இன்னும் சிற்ப சாத்திரம் சித்திரம் முதலியவைகளால் அக்காலத்திய நாகரீகத்தை வெளிப்படுத்தக்கூடிய கோயில்களில் சாஸனங்களே இல்லாமலும் இருக்கலாம். இவ்விதமாக நாம் அதிகமாக உண்மையிலிருந்து தவற இடமுண்டாகும்.

ஆகவே ஒரு கோயிலை சிற்பசாத்திரம் முதலியவைகள் மூலமாய் ஆராய்ந்து கட்டப்பட்டிருக்கும் மாதிரியிலிருந்து அதன் காலத்தை நிச்சயிப்பதே சரியான மார்க்கமாகும். ஆனால் அது இதுவரையில் நிச்சயமாக உபயோகிக்கப்படவில்லை.

தற்காலத்தில் கட்டப்பட்ட திருப்பாப்புலியூர் கோயிலுக்கும், பல்லவர்காலத்தில் கட்டப்பட்ட மாமல்லபுரம்கோயிலுக்கும் மிகுந்த வித்தியாசங்கள் காணப்படுகின்றன. இவை யிரண்டும் ஒரேமாதிரியில் கட்டப்பட்டிருக்கவில்லை. இவ்விதம் வித்தியாசம் வந்தது எங்ஙனம்?

'பிறநாட்டாரது கூட்டுறவால் இது நடந்திருக்கிறது' என்பது தான் முதலில் இதற்கு விடையாக மனதில் தோன்றும் ஆனால் இக்கோயில்களை நன்கு ஆராய்வார்க்கு அது அவ்விதம் தோன்றாது. தென்னிந்தியகோயில்களும் சிற்பமும் இந்தியர்களைத்தவிர பிறநாட்டார்களால் உபத்திரவப்படவில்லையென்பதுதான் எனதபிப்பிராயமும்.

ஒரு நாட்டாரது வழக்கவொழுக்கம் மாறுவதற்கு முக்கியமாக இரண்டு காரணங்கள் உள.

1. பிறநாட்டாரது சம்பந்தத்தால் அவர்களது சித்திரத்தையும் சிற்பத்தையும் பின்பற்றி நம் நாட்டார் நமது சிற்பத்தை மாற்றுவது.

1. Epigraphia India. Vol X No. 1 P. 1; Pallava Inscriptions of the Seven Pagods a

2. அப்படியொன்றுமில்லாமல் நமது நாட்டுச் சிற்பிகள் நம் பழைய சாத்திரங்களையே பின்பற்றி நடத்தலோடு அவற்றையே விருத்திசெய்யக் கருதிமாற்றுவது.

ஆனாலிவ்விரண்டுள் முன்னது நடந்திருக்கமுடியாது என முன்னே கூறினோம். ஆகவே இவை சிற்பிகளால் சிற்பசாத்திரத்தை விருத்திசெய்யக்கருதிக் காலமுறைக்கேற்ப மாற்றப்பட்டனவென்பது பெறப்படும். மற்ற நாட்டுச்சிற்பங்களைப்போல இவைகளிலுள்ள மாறுதல்கள் திடீரெனக் காணப்படவில்லை. அதற்கு முக்கிய காரணம் நம் நாட்டுக்கோயில்கள் பழைய முறையைப் பின்பற்றிக் கட்டப்பட்டனவென்பதே. இவ்விதமாகத் தமிழ் நாட்டுக்கோயிலிலுள்ள மாறுதல்கள் இயற்கையாகவுண்டானதாலே அவைகள் ஒருவன் நன்றாகப் பின்பற்றலாம்.

இதில் நாம் உபயோகப்படுத்துவது சிற்பவடிவு சாத்திரமொன்றுமட்டுமல்ல. விக்கிரகங்களை யாராயும் விக்கிரக வடிவு சாத்திரமும், சாஸன எழுத்துக்களின் ஆராய்ச்சியும் கூட உபயோகப்படும்.

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## 2. தமிழ் நாட்டுப் பழைய கோயில்கள்.

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நாம் இப்புத்தகத்தில் பல்லவர்களது காலத்தில் கட்டப்பட்ட கோயில்களைப்பற்றி ஆராய்வதாக எடுத்துக்கொண்டோம். பல்லவர்களது சரித்திரம் கி. பி. ஆறும் நூற்றாண்டிலிருந்துதான் சரியாகத் தெரியும். அதேபோல சிற்பவடிவைக்கொண்டு ஆராயும்போது அதற்கு முந்திய காலத்திய கோயில்களுள் ஒன்றாவது இத்தமிழ் நாட்டில் கிடைக்கவில்லை. நமக்குக் கிடைக்கும் கோயில்களுள்ளும் மிகப்பழைமையானது மலைகளில் குடையப்பட்ட "குடைவரைக் கோயில்களே." (*Rock cut Shrines.*) ஆகவே "அஃதெங்ஙனம்? கி. பி. ஆறும் நூற்றாண்டின் மத்தியில் தான் தமிழ் நாட்டினர்க்குக்கோயில்கட்டும் ஆசையுண்டாயிற்று? கோயில்கள் கட்டத்தெரியாதலால் பாறைகளிற் செதுக்கி வந்தார்களா?" என்ற விஷயங்களை அறியவேண்டுவது அவசியமாகின்றது.

கி. பி. இரண்டாம் நூற்றாண்டிலேயே தமிழ் நாட்டில் கோயில் கட்டப்பட்டு வந்திருக்கின்றனவென்பதை மதுரையிலிருந்த கடைச்சங்க மருவிய நூற்களால் அறிகின்றோம். அன்றி சேரநாட்டுக் கருவூரைத்தலை நகராகக்கொண்டு ஆண்டுவந்த செங்குட்டுவன் கண்ணகிக்காக இமயமலைச்சென்று கற்கொணர்ந்து படிவமமைத்

துக்கோயிற் கட்டினன் என்பதும், இங்குவந்து குடியேறியிருந்த யவனர்கள் அரபிக்கடலை யொட்டி மலையாள தேசத்தில், ரோம் தேசத்தை கி. பி. 53-முதல் ஆண்டுவந்த "அகஸ்டஸ்" என்பவனுக்குக் கோயில் கட்டினர்கள் என்பதும் யாமறிந்தவையே.

கி மு. மூன்ரும் நூற்ருண்டில் இமயமலைமுதல் பெண்ணை வரையில் ஆண்ட மௌரியவமிசத்து அசோகனது எழுத்துக்களை யொத்து பிராகிருத பாஷையில் பிராமி எழுத்தில் எழுதப்பட்ட சாஸனங்களையுடைய குகையறைகள் (Cavern beds) அநேகம் மதுரை, திருநெல்வேலி முதலிய ஜில்லாக்களிலும், தென்னுற்காடு ஜில்லாவில் ஜிஞ்ஜிமலைக்குச் சமீபத்திலும் யதேஷ்டமாகக் கிடைக்கின்றன. அவைகள் பௌத்தஜைன முனிவர்களால் உபயோகப் படுத்தப்பட்டு வந்தன. அவைதான் மணிமேகலையில் "குச்சரக் குடிகை." எனக் கூறப்பட்டிருக்கின்றன. தற்காலத்திற்கு அவற்றிற்குப் பஞ்சபாண்டவர் படுக்மை எனப்பெயர். அவைகளில் முக்கியமானவை திருக்கோயிலூருக்குத் தென்கிழக்காக 12-மைல் தூரத்துள்ள திருநிறன்கொன்றை என்னு மூரிலுள்ள அப்பந்த நந்தாத ஜைனக்கோயிலுள்ள அறைகளே.

யாவரும் புகழ்ந்து ஏற்றிக்கொண்டாடும்படி சளைப்பில்லாமல் வேலைசெய்த திருவாங்கூர் சிலாசாஸன பரிசோதகர் மகா-ா-ா-ஸ்ரீ T. A. கோபிநாதராவ் M.A. அவர்கள் காஞ்சீபுரம் சாமாக்ஷியம்மன் கோயில் உட்பிராகாரத்தில் சுமார் கி. பி. இரண்டு அல்லது மூன்ரும் நூற்ருண்டிற்கு உரித்தான வுத்த விக்கிரகங்களுட் சில கண்டுபிடித்திருக்கிருர். (2) சங்க நூற்களுள் பலராமன், கண்ணன், இந்திரன், காளி, முதலியோர்களுக்குக் கோயில்கள் கட்டப்பட்டு வந்தெனக் கூறப்பட்டிருப்பதாலும், மகா-ா-ா-ஸ்ரீ T. A. கோபிநாதராவ் அவர்களால் குடிமல்லத்துக் கண்டுபிடிக்கப்பட்ட கிறிஸ்து ஆப்தத்திற்கு முந்தின காலத்தைச்சேர்ந்த லிங்கம் முதலியவைகளாலும், (3) அக்காலத்தில் ஜைன பௌத்த மதங்களுக்கேயன்றி, ஹிந்து மதத்திற்கும் கோயில்களிருந்தனவென்பது நன்கு பெறப்படும்.

ஆகவே தமிழ்நாடு முழுவதும் நிறைந்திருந்த அழகான கோயில்களுள் தற்காலத்தொன்றுகூடக் காணப்பெருமையும், அதுவரையில் இல்லாமல் திடீரென்று கி. பி. ஆறும் நூற்ருண்டின்

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2. Indian Antiquary. Vol XLIV Part DLVII June 1915.

3. Elements of Hindu Iconography by T. A. Gopinatha Rao. Vol II Part 1 Plates II, III, IV and V.

மத்தியில் குகைக் கோயில்கள் தமிழகத்து உலவப்பெற்றமையும் எங்ஙனம்?

இதற்கு விடை விழுப்புரம் தாலூகா மண்டகப்பட்டிலுள்ள ஒரு பழைய சாஸனத்திலிருக்கிறது. அது சென்னை சிலாசாஸன பரிசோதகர்களால் ஒன்றுக்கும் உதவாதபடி ஜீர்ணமாய் விட்டது என்று அறிவிக்கப்பட்டது. (4) ஆனால் நான் அதை முற்றிலும் நம்பாமல் அங்கு சென்று அதின் 'பதிவு படம்' (Estampage) ஒன்று எடுத்து வாசித்ததில் இரண்டாம் அடியின் முடிவில் 'விசித்திர சித்தேன் என்னும் பெயரை வாசிக்க முடிந்தது. 'விசித்திரசித்த' னென்பது நான் பல்லாவரத்தில் கண்டு பிடித்த முதலாம் மஹேந்திரவர்மனது விருதாகும். (5) ஆகையால் விசித்திரசித்தனால் பாறையில் குடையப்பட்ட மண்டகப்பட்டுக் குடைவரைக்கோயில் நிச்சயமாக முதலாம் மஹேந்திரவர்மனது காலத்தைச் சேர்ந்த தாகும்.

என்னால் சாஸனம் முழுவதையும் வாசிக்க முடியவில்லை யாதலால் அதன் பதிவு படத்தை T. A. கோபிநாதராவுக்கு அனுப்பி அதைப் பெயர்த்தெழுதும்படி வேண்டிக்கொண்டேன். அதைப் பெயர்த்தெழுதிய பிறகு மகா-ா-ா-ஸ்ரீ ராயர் அவர்கள் "என் மனதிற்குத் திருப்தியாக இச்சாஸனத்தை வாசிப்பதில் ஜெயமடைந்தேன் என்பதை உங்கட்குச் சந்தோஷத்துடன் அறிவிக்கிறேன். மஹேந்திரவர்மனது மற்றைச் சாஸனங்களை விட இது மிகுந்த பிரயோஜனத்தைக் கொடுக்குமென்று மறிகிறேன்." என எழுதினார்கள். இதை மொழிபெயர்த்த பெருமையெல்லாம் அவருக்கே சேரவேண்டும் என்பது எனது எண்ணம். ஆகவே அவரது உத்திரவுடன் சாசனத்தை மட்டும் கீழே தருகின்றேன்.

एतदनिष्टकमद्रुमलो-ह्रमसुधं विचित्रचित्तेन ।
निर्म्मापितन्नृपेण ब्रह्म-श्वरविष्णुलक्षितायतनम् ॥

மொழிபெயர்ப்பு.

"பிரம்மா, ஈச்வரன், விஷ்ணு ஆகிய இவர்களுக்கு இருப்பிடமாகிய (இவர்கள் விக்கிரகங்கள் அமைக்கப்பட்ட) இக்கோயிலானது கல்லில்லாமலும், மரமில்லாமலும், உலோகமில்லாமலும், சுண்ணம்பில்லாமலும், விசித்திரசித்தன் என்னும் அரசனால் செலவிக்கப்பட்டது."

4. Inscription No 56 of 1905. G. O. No. 518 18th July 1905 P. 47 of Part II.
5. பின்னால் 4-ம் அத்தியாயம் பார்க்க.

இச்சாஸனம் வெகு சிறியதாயிருந்தாலும் பல பொருள்களை யுடைத்தாயிருக்கிறது. மஹேந்திரவர்மன் இச்சாஸனத்தால் "இப்பொழுது இங்கே (தமிழ்நாட்டில்) கல், சுண்ணம்பு, உலோகம், மரம், முதலியவைகளை உபயோகித்துக் கோயில்கள் கட்டிக் கொண்டு வருகிறார்கள். ஆனால் விசித்திரசித்தன் (விசித்திரமன சித்தத்தையுடையவன்) என்னும் பெயரைத் தரிக்கத்தகுந்தவனான நான் ஒரு பாறையைத் தவிர மற்றவைகளினுதவியில்லாமல் கோயில் கட்டும் விதத்தைத் தமிழ் நாட்டிலுள்ள எனது பிரஜைகளுக்கு கற்றுக்கொடுக்கப்போகிறேன்." என்று கூறுகிறான்.

முதலாம் மஹேந்திரவர்மன் காலத்தில் தான் தமிழர்களுக்கு ப்பாறையில் கோயில்கள் செதுக்கும்வழி தோன்றியது எனச்சிலர் எண்ணலாம். ஆனால் அது அப்படியில்லை, அரசனுடைய நேர்ப்பார்வையின்பேரில் தான் பரவியதென்பதை இச்சாஸனம் தெளிவாகத் தெரிவிக்கின்றது. மண்டகப்பட்டுக்குகையும் அரசனுடையசொந்த உத்திரவினாலேயே செதுக்கப்பட்டது. ஆகவே மஹேந்திரன்.

1. பாறைகளிற் கோயில்கள் செதுக்கும் வழக்கம் விசித்திரமானதும் புதிதானதுமாம் என்றும்.

2. அப்படி செதுக்கும்எண்ணத்தை யிந்நாட்டிலெழுப்பியதும் தான் தான் (சிற்பவேலைக்காரர்களல்லர்) என்றும் கூறி அது பரவியதற்குக் காரணம் தான் தான் என்றும் பாத்தியதை ஸ்தாபித்துக்கொள்ளுகிறான்.

இச்சாஸனத்தில் குடைவரைக்கோயில்கள் செதுக்கும்விதம் புதிதானதென்றும் விசித்திரமானதென்றும் கூறப்பட்டிருக்கிறது. அதற்கு முன்பு இப்படிப்பட்டக் குடைவரைக்கோயில் ஏதாவதிருந்திருக்குமாயின் இதில் கூறியதற்குப்பொருள் ஒன்றுமில்லை. ஆகவே, தென்னிந்தியாவிலுள்ள குடைவரைக்கோயில்களெல்லாவற்றிலும் மண்டகப்பட்டிலுள்ளது மிகவும் பழைமையானதென்பது நிச்சயம்.

மஹேந்திரவர்மன் காலத்திலேயே பாறைகளில் செதுக்கப்படாமல் கல், சுண்ணம்பு, இரும்பு, உலோகம் முதலிய அழியக்கூடிய சாமான்களை உபயோகித்துக்கட்டிய கோயில்களிருந்தனவென்றும் இச்சாஸனம் நன்றாகக் கூறுகின்றது. அவை அழியக்கூடிய சாமான்களால் கட்டப்பட்டிருந்தால் காலக்கிரமத்திலாவது மனிதர்களாலாவது அழிந்திருக்கவேண்டும்.

(தொடரும்.)

*N.* சுப்பிரமணியன்,

*II Class,*

## SCIENCE JOTTINGS II

BY

## (A. CHEMICO)

### 1. Cookery by Sunlight

According to a rough calculation a minute of sunshine over four or five hundred square yards measured in calories is the equivalent in energy of a day's diet for a healthy man. Several attempts have been made to turn the energy of radiation into mechanical work, chiefly by a series of mirrors moving by clock work and focussing the rays on a water tube But the overhead costs have been far in excess of the value of the mechanical work obtained. We still rely on green vegetation on the land and in surface waters of the sea. Chlorophyl, the green substance in the living tissues of the plants and a few lowly animals is able to absorb heat rays, chemical, and light rays from the Sun and to use their energy in building up chemical substances which may serve as food or fuel for man. But the process is vital and although we may improve the conditions in which the living activities work and by selection produce more efficient strains of the organisms themselves, we cannot yet imitate the chemical reactions in the absence of the living beings. The transformation of sun's rays into mechanical energy on any useful scale seems still a utopian or even Laputan dream But advances in organic chemistry are now so rapid that a day may come when the metabolic processes of a plant in sunlight may be imitated without the wayward agency of life. If that time comes, there will a revaluation of the surface of the earth and areas will be coveted in proportion to the daily and annual Solar radiation they receive.

Dr. C. G. Abbott has devised a Solar cooker by which, using only Sun's rays, he was able to cook meat, vegetables, fruit and bread for his party in the mount Wilson observatory in California concentrating the rays by local Jenses or mirrors. The world is already largely living on its capital of energy that any effort to use directly some of the daily

income from the Sun is of more than theoretical interest.

## 2. Sacrifice for Science.

Dr. Baillant has been decorated with the Rosettc of the Legion of Honor at the Lariboisere Hospital, Paris, in recognition of his courageous self-sacrifice in the interests of Science. He continued an interesting experiment in radio-therapy, although his flesh was corroded by x-rays and amputation was necessary successively on the fingers of his left hand, then of the hand itself, then on part of the hand and a fragment of the shoulder and finally on two fingers of the right hand. It is no longer possible for him to persue his investigations.

## 3. But still they persevere.

British Scientific and medical research will be enormously helped by the acquisition of two grammers of Radium, the largest quantity ever accumulated, which Professor Soddy brought to England yesterday evening from the Czecho-Slovakian State mine at Joachimstall. This precious metal, valued at £ 70000, was especially packed in dead, three inches thick and has been rented for fifteen years by a London company which will sub-rent it. The output of the mine is only four grams per annum and the present hiring cost of the smallest quantity is six guineas per day. Reuter *27—9—1921.*

## 4. Care of teeth.

"A strong research committee has been appointed under the Chairmanship of Prof. W. D. Haliburton to investigate the causes of dental decay. This is a sequel to the attention which has recently been drawn to the bad state of the Nation's teeth". Reuter *22—9—21.*

The enormous illiteracy in English of Indians is, perhaps, the main reason why a similar necessity has not arisen in India yet. For it is generally suspected that the majority of the English-knowing Indians fall an easy prey to the various practices of the English people which are dicidedly held objectionable and not altogether suitable to the Indian soil. It is said that the English people take their

Tea or Coffee while they are in bed and this practice many English-educated Indians are imitating. It will be well if our students care to know and practise more of the daily duties enjoined on a Hindu from early times, especially those which are commended from a hyginic and sanitary point of view. To clean one's teeth every day in the morning is a very good practice and this should be done before anything is taken in. Sir George Birdwood has said that even old people in India have good and strong teeth because of their chewing habit. But even young men are said to have artificial teeth in England,, Europe and America. An astute octagenerian of a village in the Southernmost district recently lamented as follows: Oh! times are changing; our young men go to Schools and Colleges and when they finish their course, we find that they appreciate the impalpable powdery nature of the nuts for chewing as well as the high temperature of hot water for drinking which they cannot but have. Such are their delicacies and such is their physical condition." We wish for a better condition of things. Costly 'Kardyl cream dentrifice and Pyarrhoecine and others are not necessary if we care to practice the simple inexpensive, but highly beneficial, *acharas* and *anushtanas* of our fore-fathers. And many a costly committee may be done away with.

### 5. Thirst for power.

Political power arises out of control over matter, artificial and natural. And the powers-that-be are consequently endeavouring to tap new sources of power. In the modern times of quick and easy locomotion, every State hankers after oil and the trouble in Mesopotomia arose because of the oil-fields in it. "The offer by the Federal Government of Australia of a bonus of £ 50000 to the discoverer of oil in paying quantities has not proved fruitful of results and New South Wales has offered to supplement this with 10000 if oil is found in its territory. Victoria will do nothing while South Australia is inclined to offer a bounty." Such are the encouragement given by States for the discovery of new sources of matter and energy.

### 6. Danger ahead.

A great fire occurred recently at the Point Breeze oil works of the Atlantic Refinery Company, Philadephia. The flame spouted *hundreds of feet into the air* and the entire city fire department had to work 24 hours before the flames were finally extingushed. Five persons lost their lives and the damage is estimated at £ 280000.

### 7. Tata Institute of Science, Bangalore.

The following is found in the "Science Progress" for Janurry 1921 :—"We have received a cutting from the *Karnataka* referring to the appointment of a successor to Sir Alfred Bourne, Director of the Indian Institute of Science, Bangalore, from which it would appear that the appointment was to be given to an English Administrator, who has no experience whatever of Scientific work. Such an appointment in the leading Scientific Institution of India is really deserving of the strongest protest but is, after all, only one more example of the incompetence of our classically trained bureaucracy. In this particular instance, however, there is evidently more involved than the question of official v. Scientific administration, because it is stated that the Europeon professorial staff was in favour of the proposed appointment. In the absenee of any information concerning the local condition, all that can be said is that it is very regrettable that the Scientific staff could not agree to support the cause of a more appropriate candidate" Our readers may remember how the *Hindu* of Madras raised a note of warning in time. It was rumoured that one of the members of the Gaol commission will be appointed to this place when his gaol commission work was over. Dr. Alfred Hay D. Sc., M. I. E. E., is officiating as as Director at present.

### 8 The percentage of liars

The following para is also taken from the Journal mentioned above: "We have heard that there is a good method extant for estimating the proportion of liars to the general community. A large number of men are now under

treatment for a disease acquired during the war. The treatment involves daily dosage of a specific medicine and the men are told to take it regularly. When they return to see their Doctors, most of them declare with the most perfect candour that they have taken the prescribed dose; but they are ignorant of the fact that their statement can be immediately verified by a very simple and valuable chemical procedure. It has been found, we understand, that something like 75 per cent of the men who have been brought to the test have been proved to be liars. Fortunately this does not give the accurate percentage of liars among the population because it naturally happens that it is only the more doubtful men who are examined; but it shows scientifically that in spite of our costly system of education, the liar is a very frequent phenomenon." After reading this, a lecturer of our College said that it will be more appropriate if the phrase *in spite of* in the last sentence were deleted and *because of* was substituted. Now, what about women? They have not been submitted to this test. What shall be the percentage among them?

### 9. The Physics of the Flute.

Dr. Gilbert Walker F. R. S., Director General of Metereology in India, read an interesting paper on "The Physics of the Flute" before the third annual Science convention held by the Indian Association for the cultivation of Science, Calcutta, and demonstrated his remarks with his flute and some piccol s made by him from different varieties of Indian wood. One of them made of Indian ebony had a remarkable fine quality of Tone and he remarked that he had never heard a sweeter tone from a piccolo. This, he said, was due to the good accoustical properties of Indian ebony.

We invite the attention of our readers to the patient, steady and wonderful investigations of the young Physicists of Calcutta under the leadership of Prof. C. V. Raman on the ancient musical instruments of India.

The following verse is taken from "Science and Invention.":—

## 10. Relativity.

Twinkle, twinkle, little star,
How I wonder where you are;
High above I see you shine,
But, accordiug to Einstein,
You are not where you pretend
You are just around the bend
And your sweet seductive ray
Has been leading men astray
All these years. O little star
Don't you kuow how bad you are?

## 11. The Scientific Lover.

From the Loboratory he came
And in Love's incandescent flame
Annealed his soul; of the chemic School
Alumnus, he reduced to rule
And theorem, every excellence
To which his love could make pretence.
And first he strove to analyse
The prismic colours of his eyes,
And when he stroked his waving hair,
On the Electric fluid there
He made deductions; each sensation
Provided him a new equation
And when he kissed her in the dark
He calculated out the arc
Her lips described, correcting it
When she the tell-tale gas relit;
And when she raised her under-jaw
Applying each kinetic law
He found in n and r and a
Her masticulating formula.
Her shapely figure does but serve
As typic of some lovely curve;
And when about her voice he raves,
His mind is full of tonic wavas:
Weeps she, he finds her tears ancillary
To thinking out of things capillary
And since he finds her, like her sex,
A mystery, he calls her 'X'
And when to get him she doth try
To name the day, he answers (*why*)? Y
(From "Science Progress" June 1921.)

## ॥ कविता ॥

मन्दस्मितमुखीं वाचं वन्दे वांछितसिद्धये ।
यामुपस्थाय कवयो गिरं हृद्यामवाप्नुवन् ॥
कविराजाः क्व ते प्राज्ञः क्व चाहमतिमन्दधीः ।
कवयामीति मे यत्नः सफलः किं भविष्यति ॥
विरामं प्राप्नुयां नोऽस्मान्माऽस्तु शङ्का तवाधुना ।
सर्वथा त्वत्प्रसादेन वाणि लप्स्ये मनोरथम् ॥
विद्यायां श्रद्दधाना हि लोकेऽस्मिन् विरलाः परम् ।
साहित्याम्बुधिपारीणो भवेदेको न वा भुवि ॥
तत्राऽपि दुर्लभो धीमान्पद्यनिर्माणकोविदः ।
न चाऽपि कवयो लभ्याः सरलालापभूषणाः ॥
न हि सार्वजनीनेयं कवितानाम काङ्क्षतां ।
वाणीकटाक्षपातो हि तत्र कारणमुच्यते ॥
कति वा भारते वर्षे विरेजुः कवयः पुरा ॥
इति चिन्तयतां नोऽद्य विस्मयो जायते महान् ॥
वाल्मीकिः कालिदासश्च भवभूतिश्च शूद्रकः ।
भट्टबाणस्ततो दण्डी भल्लटश्चाथ भारविः ॥
श्रीनीलकण्ठयज्वेति महान्तः कवयोऽभवन् ।
येषां काव्यानि पश्यन्तो वयमानन्दमेदुराः ॥
न हि ते कवयः काव्यनिर्माणे क्लेशमाप्नुवन् ।
वाणी खलु सदा तेषां सुप्रसन्ना मुखांबुजे ॥
तेषां ग्रन्थेषु पश्यामो नैव काठिन्यमर्थतः ।
सारल्यमेव सर्वत्र पदसंदर्भकौशलं ॥
प्राचेतसो मुनिर्मार्गदर्शी काव्यनिबन्धने ।
यदीयं रामचरितं महाकाव्यमिति श्रुतं ॥

कालिदासस्ततोऽस्माकमाकर्षति मनो रसात् ।
यथाऽयसानि खण्डानि कान्तयष्टिस्स्वतेजसा ॥
यदीयसूक्तिसंदोहसंदर्शनसमुत्सुकाः ।
विरमन्ति न विद्वांसः तन्माधुर्यहृताशयाः ॥
कालिदासकवेस्सूक्तिः कान्तेव हृदयंगमा ।
रसाभिव्यञ्जनादेव प्रेयसी सरला च नः ॥
सद्वस्तुदर्शने दक्षा वाङ्माधुर्येण हारिणी ।
स्वच्छा मरालिकेवास्ते भवभूतिकवेः कृतिः ॥
पदानां चारुरचना वर्णने पाटवं परम् ।
निरर्गलगलद्वाणीत्येते बाणकवेर्गुणाः ॥
सतीप्रसादसंपन्नसाहित्यपथकौशलः ।
नीलकण्ठमखी काव्यरीत्याऽस्माकं मनोहरः ॥
एतादृशकवीन्द्राणां सूक्तीरास्वादयन्बुधः ।
कथं वोत्साहमाधत्ते ग्रन्थेष्वाधुनिकेषु सः ॥
दुष्कविः स्वयमादाय पदमेकं द्वयं नु वा ।
पूरयत्यतुलानन्दः शेषमन्यकवेर्गिरा ॥
प्रवृत्ताः किल कालेऽस्मिन्सर्वे काव्यनिबन्धने ।
पदसंदर्भणं हंत न जानन्ति हताशयाः ॥
क्व वा पर्वकवीनां गीः कमनीयपदांचिता ।
पदकण्टकसंपूर्णं केदं दुष्कविजल्पितम् ॥
एतैर्दुष्कविभिः कृष्टा क्लिष्टा वाणी भुवं जहौ ।
तस्मात्संस्कृतभाषाऽस्मिन् देशे लोपं समश्नुते ॥
तद्रक्षणार्थमस्माभिर्यतितव्यं यथायथम् ।
इति विज्ञाप्य विज्ञेषु विरामः प्राप्यतेऽधुना ॥

Y. VISWANATHAN,
III CLASS.

## The Unveiling of Mr. L A. G 's Portrait

The unveiling ceremony of the portrait took place on the 21st September in the College Hall. Owing to an unfortunate domestic calamity in the house of M. R Ry Rao Sahib P. Rajagopala Iyer Avl., M. R. Ry. T. K. Hanumantha Rao Avl., was requested to unveil it instead. All the students and members of the staff, a few old boys and gentlemen of the Town were present on the occasion. Mr. K. Krishnasami before requesting Mr. Hanumantha Rao to unveil the portrait made a short speech, in which he referred to the great popularity and esteem in which Mr. Ganapathi Ayyar was held by one and all and concluded by wishing him long life peace and prosperity. A telegram from A. Arulanandam Principal of Ananthapur College paying 'homage to the work and charactor' of Mr. Ayyar was then read by the Secre-tary.

M. R. Ry. T. K. Hanumantha Rao in unveiling the portrait amidst loud and deafening cheers paid a loving tribute to the work of Mr. Ayyar. Then, speeches in praise of him by Messrs D. A. Narasimham Pantulu, P. V. Subramania Ayyar, K. V. Subbaier on behalf of the staff, C. A. Venkatarama Sastri and C. L. Padmanabhan on behalf of old boys, Dr Venkatakrishn Ayyar on behalf of the Town, and B. Venkataraman on behalf of the present students of the College. The function came to a close with a vote of thanks by K. Aramudhan, to the Chairman and to all those who had contributed to make the movement a success.

The accounts of the Committee have been audited by Mr. M. S. Krishnamachari M S, D.S., and the Auditor's Report and a list of subscribers (old boys) are published herewith.

| | | | |
|---|---|---|---|
| Mr. C. L. Padmanabhan | ... | Rs. | 10—0—0 |
| „ M S. Subramanian | ... | „ | 5—0—0 |
| „ N. K. Vijayaraghavan | ... | „ | 5—0—0 |
| „ T. R. Srinivasan | ... | „ | 5—0—0 |
| „ M. S. Krishnamachari | ... | „ | 5—0—0 |
| „ C. A. Venkatarama Sastri | ... | „ | 5—0—0 |
| „ S. Krishnamoorthi Ayyar | .. | „ | 5—0—0 |
| Students of 3rd class (through N. K. V.) 1921–22 | ... | „ | 4—0—0 |
| Mr. R. Ramachandran | ... | „ | 2—0—0 |
| | | | 46—0—0 |

## L. A. GANAPATI AIYAR MEMORIAL FUND.

**Statement of Income and Expenditure as on 24th September 1921.**

| Expenditure. | Rs. | As. | Ps. | Income. | Rs. | As. | Ps. |
|---|---|---|---|---|---|---|---|
| To Garlands. ... ... | 6 | 6 | 0 | By subscription from Old Boys of Mr. L. A. G. | 46 | 0 | 0 |
| ,, Pansupari. ... ... | 1 | 8 | 0 | | | | |
| ,, Bromide enlargement including curtain, conveyance and other charges | 69 | 4 | 0 | Do from the present students of the college | 69 | 12 | 0 |
| ,, Cost of Address ... ... | 2 | 11 | 0 | | | | |
| Tiffin for Social gathering ... | 20 | 6 | 0 | | | | |
| Printing charges ... | 4 | 10 | 0 | | | | |
| Stamps and Stationery ... | 5 | 1 | 9 | | | | |
| Contingencies ... | 5 | 13 | 3 | | | | |
| TOTAL ... | 115 | 12 | 0 | | 115 | 12 | 0 |

I have audited the accounts of the above fund with vouchers and to my knowledge the accounts show a correct view of the state of affairs.

(Sd.) M. S. KRISHNAMACHARI M. S. D. S.
*Honorary Auditor.*

K. ARAVAMUTHAN,
K. KRISHNASAMI,
*Secretaries.*

## THE COLLEGE SPORTS.

The college annual sports were held on the 24th September. Miss B. T. Banning, M. A. Ph. D. was pleased to give away the prizes to the winners.

Class I

| | | | | |
|---|---|---|---|---|
| One Mile | I | V. Saminathan | II | S. Jagadisan |
| Half Mile | I | S. Jagadisan | II | V. Saminathan |
| Quarter Mile | I | S. Sambasivan | | |
| 100 Yds | I | D. Balaraman | II | T. G. Parthasarathi |
| Hurdles | I | S. Jagadisan | II | S. Sambasivan |
| Long Jump | I | S. Jagadisan | II | M. Kumara Pillai |
| High Jump | I | S. Sambasivan | II | Sambamurthy<br>M. Kumara Pillai |
| Consolation | | | | V. S. Krishnamurthy |

Class II

| | | | | |
|---|---|---|---|---|
| 220 Yds | I | T. S. Raghavan | II | R. Subramanian |
| Half Mile | I | R. Subramanian | II | R. Srinivasaraghavan |
| Quarter Mile | I | T. S. Raghavan | II | R. Subramanian |
| 100 Yards | I | T. S. Raghavan | II | Govinda Kaimal |
| Hurdles | I | T. S Raghavan | II | Govinda Kaimal |
| Long Jump | I | T. S. Raghavan | II | Govinda Kaimal |
| Hig Jump | I | Govinda Kaimal | | |
| Consolation | | R. Krishna Rao | | |
| Gymnastics | I | S. Dandapani | II | Rama Wariar |

Kicking the foot ball S. Sambasivan
Slow cycle ... K. Srinivasan
Mathematiceal Tripos Thiagarajan (Solver)
Prize by Mr. K. S. Patrachariar Krishnamurthy (Runner)

| | |
|---|---|
| Old Boys' Race | — A. S. Nilakantan |
| Pole Jump | — S. Dandapani |
| Stilts Race | — S. Dandapani |
| Flag Race | — College Team |
| Tug of war | — Hostel Team |

Victor Ludorem S. Jagadisan (Captain) 14 Marks.

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